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THE FREE LANCE



Book By
HARRY BACHE SMITH
Music By
JOHN PHILIP SOUSA



The John Church Company
CINCINNATI, NEW YORK, CHICAGO,
LEIPSIK, LONDON.

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The Free Lance

COMIC OPERA

IN
Two Acts

BOOK BY

Harry Bache Smith

MUSIC BY

John Philip Sousa

VOCAL SCORE



PRICE \$2.00

THE JOHN CHURCH COMPANY
CINCINNATI, CHICAGO, NEW YORK,
LEIPSIC, LONDON.



CAST.

SIEGMUND LUMP, a Brigand Chief	JOSEPH CAWTHORN
DUKE OF GRAFTIANA,	ALBERT HART
EMPEROR OF BRAGGADOCIA,	FELIX HANEY
PERTINAX, Court Censor of Braggadocia.	SIM PULEY
PRINCE FLORIAN, Son of Duke of Graftiana.	GEORGE TALLMAN
DAGONET, Minister of the Interior of Graftiana.	LOUIS HAINES
HERALD,	SIM PULEN
PRINCESS YOLANDE, Daughter of the Emperor of Braggadocia.	NELLA BERGEN
GRISELDA, a Goose Girl.	JEANNETTE LOWRIE
MOPSA, Sorceress.	JUNIA ALLEN
LEANDRE, } Pages. {	GERALDINE MALONE
SILVANDRE, }	MONTE ELMO
JACQUELINE, } Maids of Honor. {	ESTELLE THEBAUD
DIANE, }	DOROTHY SOUTHWICK

Lords and Ladies of the Court, Pages, Maids of Honor, Warriors of Graftiana,
 Amazons and members of Siegmund's band of Brigands.

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Costumes designed by.	F. RICHARD ANDERSON

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The Free Lance.

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OVERTURE.

Marcia militaire.

The musical score for the Overture, titled "Marcia militaire," is written for piano and bass. It is in the key of D major (indicated by two sharps) and 2/4 time. The score consists of six systems of two staves each. The first two systems begin with a forte dynamic (*sf*). The third system begins with a piano dynamic (*p*). The fourth system continues with piano dynamics. The fifth system begins with a piano dynamic (*p*) and includes triplets marked with a '3' over the notes. The sixth system features a forte dynamic (*ff*) followed by a piano dynamic (*p*) and also includes triplets. The score is characterized by rhythmic patterns, including eighth and sixteenth notes, and various rests. The piece concludes with a final chord in the sixth system.



Moderato assai e misterioso.

First system of musical notation, featuring piano (pp) dynamics and a key signature of one flat.

Second system of musical notation, continuing the piano accompaniment.

Third system of musical notation, including the entry of the Clarinet and Bassoon (Cl. Fag.) with mezzo-forte (mf) dynamics.

Fourth system of musical notation, showing the piano accompaniment.

Fifth system of musical notation, featuring the Flute (Fl.) and Oboe (Ob.) entries with the instruction *tranquillo* and piano (p) dynamics.

Sixth system of musical notation, concluding the page with piano accompaniment.



Marziale maestoso.

Ob. Fag.



Allegretto con brio.

Picc.





Con spirito.



Handwritten musical score for piano and woodwinds. The score is written on six systems of staves. The first five systems are for piano, with treble and bass staves. The sixth system includes parts for Cor. Horns, Fl. Ob., and piano. The key signature is D major (two sharps). The tempo is marked *leggero*. The dynamics include *pp* (pianissimo) and *ff* (fortissimo).

The score consists of six systems of staves. The first five systems are for piano, with treble and bass staves. The sixth system includes parts for Cor. Horns, Fl. Ob., and piano. The key signature is D major (two sharps). The tempo is marked *leggero*. The dynamics include *pp* (pianissimo) and *ff* (fortissimo).

Cor. Horns.

Fl. Ob.

pp

leggero

ff

Cor. Horns.

First system of music for Cor. Horns, measures 1-5. The key signature is three sharps (F#, C#, G#). The music is written in a grand staff with treble and bass clefs. It features a series of chords and single notes, with some measures containing rests.

Fl. Oboe.

Second system of music for Fl. Oboe, measures 1-4. The key signature is three sharps (F#, C#, G#). The music is written in a grand staff with treble and bass clefs. It features a series of chords and single notes, with some measures containing rests.

Third system of music, measures 5-8. The key signature is three sharps (F#, C#, G#). The music is written in a grand staff with treble and bass clefs. It features a series of chords and single notes, with some measures containing rests. A dynamic marking 'f' is present in measure 7.

Fourth system of music, measures 9-12. The key signature is three sharps (F#, C#, G#). The music is written in a grand staff with treble and bass clefs. It features a series of chords and single notes, with some measures containing rests.

Fifth system of music, measures 13-15. The key signature is three sharps (F#, C#, G#). The music is written in a grand staff with treble and bass clefs. It features a series of chords and single notes, with some measures containing rests.

Sixth system of music, measures 16-19. The key signature is three sharps (F#, C#, G#). The music is written in a grand staff with treble and bass clefs. It features a series of chords and single notes, with some measures containing rests.

This page contains six systems of musical notation for piano. Each system consists of a treble staff and a bass staff, both with a key signature of two sharps (F# and C#). The notation includes various musical elements such as notes, rests, and dynamic markings. The first system begins with a forte (*f*) dynamic. The fourth system includes a fortissimo (*ff*) dynamic. The sixth system concludes with a drum part, indicated by the word "Drum" and a drum symbol. The page is numbered 14 in the top left corner.

f

ff

Drum

The first system of musical notation consists of a grand staff with a treble and bass clef. The key signature is two sharps (F# and C#), and the time signature is 6/8. The treble staff contains whole rests for the first three measures, followed by a four-measure rest. The bass staff contains a continuous eighth-note melody throughout the system.

The second system of musical notation continues the grand staff. It includes a section for a Cor (Cor Anglais) instrument, indicated by the label "Cor." above the treble staff. The tempo/mood is marked "Marcia spiritoso." above the Cor staff. The dynamics are marked "pp" (pianissimo) below the treble staff. The system concludes with a double bar line.

The third system of musical notation continues the grand staff. It features a melodic line in the treble staff and a supporting bass line in the bass staff. A fermata is placed over a note in the treble staff in the third measure.

The fourth system of musical notation continues the grand staff. The treble staff has a melodic line with some rests, while the bass staff provides a steady accompaniment.

The fifth system of musical notation continues the grand staff. The dynamics are marked "ff" (fortissimo) below the treble staff in the fourth measure. The system ends with a double bar line.

The sixth system of musical notation continues the grand staff. It features a melodic line in the treble staff and a supporting bass line in the bass staff, concluding the piece on this page.





L'istesso tempo.



Handwritten musical score on page 18, featuring six systems of piano music. The notation is in treble and bass clefs, with a key signature of one sharp (F#). The music includes various musical notations such as notes, rests, slurs, and dynamic markings.

The first system shows a complex melodic line in the treble staff with many beamed notes and a steady eighth-note accompaniment in the bass staff.

The second system begins with a piano (*p*) dynamic marking. It features a more active treble staff with slurs and a consistent eighth-note bass line.

The third system continues the piece with similar rhythmic patterns and melodic development in both staves.

The fourth system includes a fortissimo (*ff*) and acceleration (*accel.*) marking towards the end of the system.

The fifth system shows a continuation of the melodic and rhythmic themes, with some slurs and dynamic markings.

The sixth system concludes the page with a final melodic flourish in the treble staff and a sustained bass line.

Act I.

19

Chorus: "On parchment fair, with grey goose-quill."

No 1.

S. S. T. B.

Moderato all' antico;

mf On parch-ment fair, with grey goose-quill, With ea - sel, brush-es and

mf On parch-ment fair, with grey goose-quill, With ea - sel, brush-es and

mf On parch-ment fair, with grey goose-quill, With ea - sel, brush-es and

mf

pal - ette With lyre and lute Or oth - er or flute Or else with chis - el and
 pal - ette Or else with chis - el and
 pal - ette Or else with chis - el and

Clar.

mal - let, We work all day with zeal and will, con - tent - ed and op - tim -
 mal - let, We work all day with zeal and will, con - tent - ed and op - tim -
 mal - let, We work all day with zeal and will, con - tent - ed and op - tim -

mis - tic, It's the prop - er thing at the court of a king, Who is noth - ing if not ar -
 mis - tic, Who is noth - ing if not ar -
 mis - tic, Who is noth - ing if not ar -

Cello.

FOUR ARTISTS (Girls.)

heart and mind to art in-clined, Ex - press - ing ev-'ry e -

heart and mind to art in-clined, Ex - press - ing ev-'ry e -

heart and mind to art in-clined, Ex - press - ing ev-'ry e -

mo - tion, To mus - es nine, We build a shrine, And wor-ship in all de -

mo - tion, And wor-ship in all de -

mo - tion, And wor-ship in all de -

Cello.

vo - tion. **FOUR POETS.**

vo - tion. We are the po - ets lyr - ic - al, The trag - ic or sa -

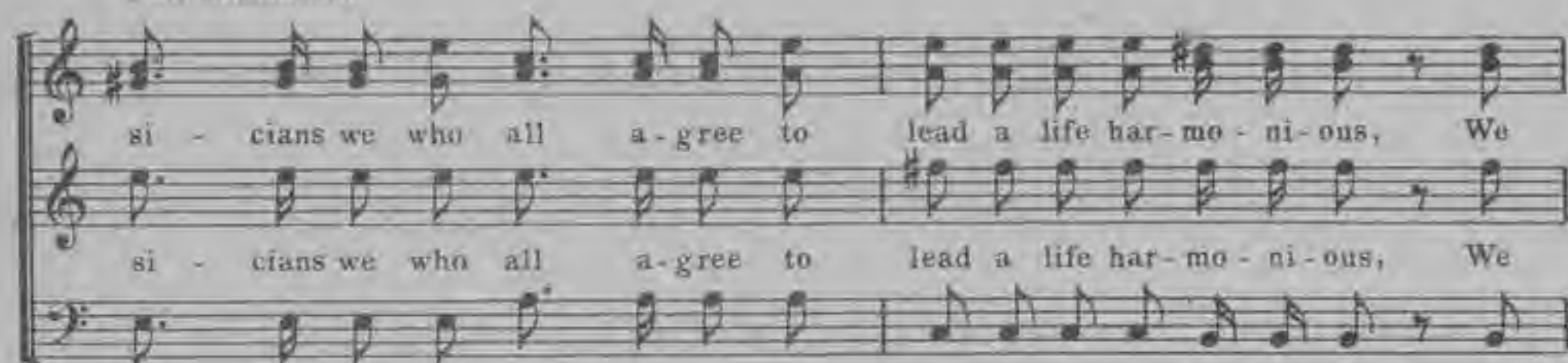
vo - tion.

pp

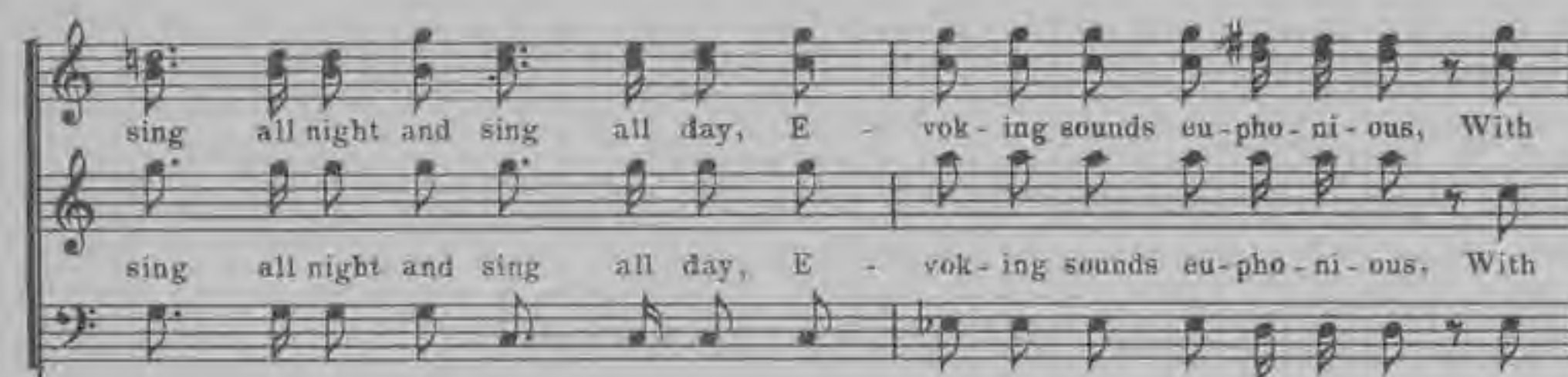
De - vot - ing all our
 tir - ic - al, De - vot - ing all our time
 De - vot - ing all our

time
 To scan - ning and to meas - ur - ing, To pol - ish - ing and
 time

p The pure and per - fect rhyme. *ff* Mu -
 treas - ur - ing The pure and per - fect rhyme. *p* *ff* Mu -
 The pure and per - fect rhyme. Mu -



si - cians we who all a - gree to lead a life har - mo - ni - ous, We
si - cians we who all a - gree to lead a life har - mo - ni - ous, We



sing all night and sing all day, E - vok - ing sounds eu - pho - ni - ous, With
sing all night and sing all day, E - vok - ing sounds eu - pho - ni - ous, With



heart and voice, Our mu - sic bids the poor old world re -
heart and voice, Our mu - sic bids the poor old world re -



joice!

joice!

Grandiosa

All love-ly art we wor-ship

All love-ly art we wor-ship

cresc.

at thy shrine, With low-ly heart we beg thy grace di-vine, We give no heed to

at thy shrine, With low-ly heart we beg thy grace di-vine, We give no heed to

mf

mf

sor - did things of earth, To us, in - deed, they are of lit - tle worth, Our
 sor - did things of earth, To us, in - deed, they are of lit - tle worth, Our

cred - i - tors, Our cred - i - tors may rail, From them we glad - ly part to
 cred - i - tors, Our cred - i - tors may rail, From them we glad - ly part to

wor - ship thee, All hail, O wise and love - ly art! *ff* All hail!
 wor - ship thee, All hail, O wise and love - ly art! *ff* All hail!

PRINCESS YOLANDE AND CHORUS.

No 2.

Moderato cantabile.

With - in a con - vent gar - den

old I met a calm and saint - ly nun The

sto - ry of her heart all told Her world - ly day for - ev - er

done No more for her the smiles and sighs That

Oboe.

L'istesso tempo sostenuto.

once a lov-er's heart might stir, She looked on me with wist-ful eyes,

Ob.

p

And "what is love?" I asked of her Her

rit. Moderato. *pp*

pp *rit.*

pale lips trem-bled with a sigh, And then to me she made re - ply:

rit. *rit.*

Andante religioso.

Daugh-ter, shun this earth - ly love, Fix your thoughts, I pray, a - bove,

p sostenuto

Love is a boat on a trou-bled stream, Love is the grief at the end of a dream,

Love is a blos-som that fades al-way; Woe for a life pays joy for a day,

List, to me daugh-ter, A - las! I know; For I loved once in the long a - go.

rit.

a tempo

Daugh-ter, shun this earth-ly love, Fix your thoughts, I pray, a-bove,

a tempo

Daugh-ter, shun this earth-ly love, Fix your thoughts, I pray, a-bove,

a tempo

pp *a tempo*

Bells.

Love is a boat on a trou-bled stream; Love is the grief at the

Love is a boat on a trou-bled stream; Love is the grief at the

end of a dream, Love is a blos-som that fades al-way,

end of a dream, Love is a blos-som that fades al-way,

Woe for a life pays joy for a day — List, to me, daugh-ter, A -

Woe for a life pays joy for a day List, to me, daugh-ter, A -

allarg. las, I know, I loved once in the long a - go.

allarg. las, I know, I loved once in the long a - go.

allarg.

Allegro brillante.

f

YOLANDE. *Allegro molto e grazioso.*

I met a maid - en

ff *p*

fair to see, The vis - ion of a sum - mer-day, As pret - ty as a

girl can be, And O

— she had a sau - cy way, She had al - lur - ing eyes of blue, The

laugh - ing lips that men pre - fer, The ways of men, me thought she knew, So

O what is love? I asked of her, She

laughed un - til I blushed for shame - And then re - plied that

(Laughing)

live - ly dame, Ah,

Why love's the sport of a

sum - mer day, It must be gay and jol - ly, And love is the debt that

Picc

men must pay, For lead - ing us to fol - ly. To

make you think you an an - gel are From heav - en up a -

Cornet

p

bove, — Then laugh in scorn when you make them mourn, yes, That is my kind of

love.

Yes, love's the sport of a Sum - mer day, It must be gay and

Yes, love's the sport of a Sum - mer day, It must be gay and

Ah, —

jol - ly, And love is the debt that men must pay, For lead - ing us to

jol - ly, And love is the debt that men must pay, For lead - ing us to

Ah, _____

fol - ly, To make them think you an an - gel are, From

fol - ly, To make them think you an an - gel are, From

p

heav - en up a - bove, _____ Then laugh in scorn when you

heav - en up a - bove, _____ Then laugh in scorn when you

heav - en up a - bove, _____ Then laugh in scorn when you

f

make them mourn, Yes, that is my kind of love.

make them mourn, Yes, that is her kind of love.

make them mourn, Yes, that is her kind of love.

YOLANDE.

Marziale pomposo.

chanced to meet a sol-dier bold, So dash-ing in his brave ar -

chanced to meet a sol-dier bold, So dash-ing in his brave ar -

ray, With eas - y air with all the fair, No

dam-sel 'ev-er, ev-er said him nay; He doffed his hat and smiled at

me, Un - til I blush'd a ros - y red, "You

(imitating baritone voice)

must be mine, you're quite di - vine" And "what know you of love?" I

rall.

said He put his arm a-round me like this And

pp *rall.*

Tempo Marcia pravura.

said, "Well, love, I'll teach you, miss." To march

swag-ger-ing in-to town While the girls ad-

mire our glo-ry To win the

heart of a vil - lage maid And tell the

same old sto - ry To win the

pret - tiest of the belles you meet where ev - er you rove on

land or the sea Then march a

way tho' they grieve for aye That is the

love for me.

To march a

To march a

ff

swag-ger-ing in-to town While the girls ad-

swag-ger-ing in-to town While the girls ad-

First system of the musical score. It includes a vocal melody and a piano accompaniment. The key signature is one sharp (F#), indicating G major. The vocal parts have lyrics: "mire our glo - ry To win the". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Second system of the musical score. The vocal parts continue with the lyrics: "And tell the heart of a vil - lage maid And tell the". The piano accompaniment continues with similar rhythmic patterns and harmonic support.

same old sto - ry To win the

same old sto - ry To win the

same old sto - ry To win the

same old sto - ry To win the

pret - tiest of the belles you meet where - ev - er you rove o'er

pret - tiest of the belles you meet where - ev - er you rove o'er

pret - tiest of the belles you meet where - ev - er you rove o'er

pret - tiest of the belles you meet where - ev - er you rove o'er

land or the sea Then march a

land or the sea Then march a

land or the sea Then march a

way Tho' she grieve for aye That is the

way Tho' she grieve for aye That is the

way Tho' she grieve for aye That is the

love for me _____ *p* Rat - a - plan tr _____

love for me _____ Rat - a - plan

love for me _____ Rat - a - plan

pp

Fl. *3*

— That — is the love for me Rat - a - plan tr _____

rat - a - plan Rat - a - plan rat - a - plan

rat - a - plan Rat - a - plan rat - a - plan

p

3

That is the love for me. He put his arm round
 rat - a - plan, He put his arm round
 rat - a - plan, He put his arm round

The first system of the musical score consists of four staves. The top three staves are vocal parts (Soprano, Alto, and Tenor) and the bottom staff is the piano accompaniment. The key signature is one sharp (F#), indicating G major. The vocal parts enter with the lyrics "That is the love for me. He put his arm round" and "rat - a - plan, He put his arm round". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with a triplet of eighth notes in the right hand.

me like this And said "well love, I'll teach you miss," rat-a-plan,
 me like this And said "well love, I'll teach you miss," rat-a-plan,
 her like this And said "well love, I'll teach rat-a-plan, rat-a-

The second system of the musical score continues the vocal and piano parts. It consists of four staves. The vocal parts continue with the lyrics "me like this And said 'well love, I'll teach you miss,' rat-a-plan," and "her like this And said 'well love, I'll teach rat-a-plan, rat-a-". The piano accompaniment continues with the same rhythmic pattern, featuring a triplet of eighth notes in the right hand.

rat-a-plan, plan, plan, plan, plan, plan, To march a

rat-a-plan, plan, plan, plan, plan, plan, To march a

plan, rat-a-plan, plan, plan, plan, plan, plan, plan, To march a

swag-ger-ing in-to town While the girls ad-

swag-ger-ing in-to town While the girls ad-

swag-ger-ing in-to town While the girls ad-

First system of music. It consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#). The lyrics are: "mire our glo - ry To win the". The piano accompaniment is in bass clef with the same key signature. It features a steady eighth-note bass line in the left hand and chords in the right hand. A forte (*f*) dynamic marking appears in the final measure of the piano part.

mire our glo - ry To win the

mire our glo - ry To win the

mire our glo - ry To win the

f

Second system of music. It consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#). The lyrics are: "heart of a vil - lage maid And tell the". The piano accompaniment is in bass clef with the same key signature. It continues the eighth-note bass line and chordal accompaniment from the first system.

heart of a vil - lage maid And tell the

heart of a vil - lage maid And tell the

heart of a vil - lage maid And tell the

same old sto - ry ——— To win the pret - tiest of the

same old sto - ry ——— To win the pret - tiest of the

same old sto - ry ——— To win the pret - tiest of the

The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. A piano (*p*) dynamic marking is present above the first vocal staff.

The piano accompaniment for the first system, featuring chords and moving lines in both the right and left hands. A piano (*p*) dynamic marking is placed above the staff.

belles you meet wher-e'er you rove o'er land or the sea

belles you meet wher-e'er you rove o'er land or the sea

belles you meet wher-e'er you rove o'er land or the sea

The vocal staves continue with the same key signature and clef. The piano accompaniment is in bass clef.

The piano accompaniment for the second system, continuing the harmonic support for the vocal parts.

— Then march a - way Tho' she grieve for aye, That is the

— Then march a - way Tho' she grieve for aye, That is the

— Then march a - way Tho' she grieve for aye, That is the

love for me.

love for me.

love for me.

ff

The musical score is written for a song with vocal and piano accompaniment. It features three systems of vocal staves and piano accompaniment. The first system consists of three vocal staves and a piano accompaniment. The second system consists of three vocal staves and a piano accompaniment. The third system consists of three vocal staves and a piano accompaniment. The piano accompaniment includes a variety of musical notations, including chords, arpeggios, and dynamic markings such as *f* and *ff*. The lyrics are written below the vocal staves.

a) Chorus: "With apparent ebullition?"

b) Song: "By proxy?"

51

KING RENE AND CHORUS.

Nº 3.

Maestoso marziale.

Cornets.

ff

Cornets.

8

With ap - par - ent eb - ul - li - tion, Of en -

With ap - par - ent eb - ul - li - tion, Of en -

The first system of the musical score consists of three staves. The top two staves are vocal staves in E major (three sharps). The first vocal staff begins with a forte (*f*) dynamic and contains the lyrics "With ap - par - ent eb - ul - li - tion, Of en -". The second vocal staff also begins with a forte (*f*) dynamic and contains the lyrics "With ap - par - ent eb - ul - li - tion, Of en -". The piano accompaniment is on the bottom staff, starting with a forte (*f*) dynamic. The music is in 4/4 time and features a mix of eighth and sixteenth notes in the vocal parts, with a more rhythmic accompaniment in the piano part.

thu - si - as - m loy - al With an art - ful ex - hib -

thu - si - as - m loy - al With an art - ful ex - hib -

The second system continues the musical score. The vocal staves (top two) continue with the lyrics "thu - si - as - m loy - al With an art - ful ex - hib -". The piano accompaniment (bottom staff) continues with a similar rhythmic pattern, featuring chords and moving lines. The key signature remains E major.

it - ion Of de - vo - - tion, Let us

it - ion Of de - vo - - tion, Let us

The third system of the musical score shows the vocal staves (top two) with the lyrics "it - ion Of de - vo - - tion, Let us". The piano accompaniment (bottom staff) continues with a melodic line in the right hand and a supporting bass line in the left hand. The key signature remains E major.

The fourth system of the musical score concludes the page. It features a final piano accompaniment with a melodic line in the right hand and a supporting bass line in the left hand. The key signature remains E major.

greet with joy pre - tend - ed This Me - thu - sa - leh so

greet with joy pre - tend - ed This Me - thu - sa - leh so

roy - al Or he will be of - fend - ed, — We've a

roy - al Or he will be of - fend - ed, We've a

no - tion, thence we sing all hail! With crowns of lau - rel,

no - tion thence all hail

Cornet.

trib - utes flo - ral, Prais - es chor - al are the things,

That have ref - er - ence to the def - er - ence, That's a pre - fer - ence

mf
with great kings. With crowns of lau - rel trib - utes flo - ral,
With crowns of lau - rel trib - utes flo - ral,

Prais - es chor - al are the things That have ref-er-ence

Prais - es chor - al are the things That have ref-er-ence

The piano accompaniment consists of a treble and bass staff. The treble staff features a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic foundation with chords and single notes.

to the def-er-ence, That's a pre-fer-ence with great kings, So

to the def-er-ence, That's a pre-fer-ence with great kings, So

The piano accompaniment continues with a similar melodic and harmonic structure, supporting the vocal lines.

shout a wild huz - zah, huz - zah, That will make the wel - kin

shout a wild huz - zah huz - zah, That will make the wel - kin

The piano accompaniment concludes with a final chord and a melodic flourish in the treble staff.

ring, huz-zah, Ex - press both love and awe, huz-zah, For the

ring, huz-zah, Ex - press both love and awe, huz-zah, For the

ven - er - a - ble king, huz - zah, With great e - clat we

ven - er - a - ble king, huz - zah, With great e - clat we

shout huz - zah, And we greet with joy pre - tend - ed, This Me -

shout huz - zah, And we greet with joy pre - tend - ed, This Me -

thu - sa - leh so roy - al, Or he will be of -

thu - sa - leh so roy - al, Or he will be of -

THE KING.

fend - ed Hail to thee O po - ten - tate, all hail. I

fend - ed, Hail to thee po - ten - tate, all hail.

Con brio.

p

grant that there are peo - ple who have tal - ents rath - er
po - et I have made my - self a ver - i - ta - ble
mil - i - ta - ry he - ro, I'm re - mark - a - bly in -
when it comes to mu - sic I am right in line with

p

va - ri - ous Quite ca - pa - ble and clev - er In
lau - re - ate, My vers - es are so pret - ty, So pa -
dus - tri - ous Of Mars I am the im - age In the
Or - phe - us A re - al vir - tu - o - so I

Fag.

some fields of en - deav - or But I o - pine my ge - ni - us is
thet - ic or so wit - ty I read them at my break-fast and tho'
car - nage of a scrim-mage, I've fought and died on man - y fields to
do not think, I know so, The jeal - ous flee be - fore me the

much more mul-ti - fa - ri - ous My gen - er - al pro - fi - cience To the
crit - ics may ex - cor - i - ate, High praise of them I mut - ter As I
win a name il - last - ri - ous, In fact I'm so cour - a - geous, That I
dull I fall to Mor - phe - us, With sack - but or with spin - et, I am

next thing to om - ni - science, Of course there may be oth - ers With a
munch my toast and but - ter, There may be oth - er po - ets, But their
have been call'd rum - pa - geous I've oft - en led a for - lorn hope And
bus - y ev - 'ry mi - nute, My skill up - on the jews - harp Al - ways

lit - tle stray a - bil - i - ty, But I'm the sole mo - no - po - list of
verse is weak and ten - u - ous, My vers - es on the con - tra - ry are
died to win a vic - to - ry, Al - though my tell - ing you may seem a
qui - ets val - gar wit - ti - cism, My blasts up - on the B flat bass com -

whole-sale ver-sa - til - i - ty, There's not an art or sci - ence of which
 vig - or - ous and stren-u-ous, I hire a pan - per - bard to write my
 tri - fle con-tra - dic - to - ry, My he - ro's grave is yon - der, it's a
 pel the kind-ly crit - i - cism And when I play the trum - pet, it's the

p *leggiero.*

a - ny one may tell In which I
 grand im - mor - tal rhyme, It real - ly
 mon - u - ment or - nate, I'm ly - ing,
 sweet - est of all boons I'm blow - ing,

do not per - feet - ly ex - cel.
 saves me quite a lot of time.
 yes, I'm ly - ing there in state.
 yes, I'm blow - ing pret - ty tunes.

What,
 What,

Yes, per - fect - ly ex - cel.

per - fect - ly ex - cel? In

per - fect - ly ex - cel? In

staccato

But I
But I
But I
So I

which he does not per - fect - ly ex - cel.

which he does not per - fect - ly ex - cel.

p

do it all by prox - y, By prox - y, by
 do it all by prox - y, By prox - y, by
 do it all by prox - y, By prox - y, by
 do it all by prox - y, By prox - y, by

pp

prox - y I hire a clev - er chap to rep - re -
 prox - y He works for board and lodg - ing and is
 prox - y I hired a bright young fel - low who was
 prox - y The bug - ler I em - ployed would prac - tice

sent me, dont you see I think it's rath - er
 grate - ful as can be I write my lines by
 I a - while you see I fight and die by
 night and day you see I prac - ticed thus by

fox - y
prox - y
prox - y
prox - y

An -
I
He
The

It cer - tain - ly is fox - y

It cer - tain - ly is fox - y

oth - er fel - low does the work the cred - it comes to me.
get him ver - y cheap, and all the cred - it comes to me.
found a he - ro's fin - ish and the cred - it comes to me.
neigh - bors rue and stew him but the cred - it comes to me.

But he

But he

does it all by prox - y, By prox - y, by prox - y He

does it all by prox - y, By prox - y, by prox - y He

ff

hires a clev - er chap to rep - re - sent him dont you see? He

hires a clev - er chap to rep - re - sent him dont you see? He

It cer-tain-ly is fox - y An -

thinks it rath - er fox - y An -

thinks it rath - er fox - y An -

oth-er fel-low does the work, The cred-it comes to me As me
As
Now

SOPRANO.

oth-er fel-low does the work And he's the leg - a - tee tee He

ALTO.

oth-er fel-low does the work And he's the leg - a - tee tee

TENOR.

oth-er fel-low does the work And he's the leg - a - tee tee

BASS.

Maestoso e grandioso.

does it all He does it

He does it all He does it

He does it all He does it

He does it all He

Maestoso e grandioso.

all He does it all by proxy, which is fox-y, fox-y,

all He does it all by proxy, which is fox-y, fox-y,

all He does it all by proxy, which is fox-y, fox-y,

does it all He does it all by proxy, which is fox-y, fox-y,

ff *THE KING.*

fox - y, Yes I do it all by prox - y, by prox - y by

fox - y,

fox - y,

fox - y,

ff *pp*

prox - y He works for board and lodg - ing and is grate - ful as can

be By prox -

We think it's rath - er fox - y, quite fox - y, quite

We think it's rath - er fox - y, quite fox - y, quite

f

y I get him ver - y cheap, and all the cred - it comes to me.

fox - y He get him ver - y cheap, and he be - comes a leg - a - tee.

fox - y He get him ver - y cheap, and he be - comes a leg - a - tee.

f

f

Solo: "Griselda, the goose-girl in me you behold."

GRISELDA (WITH THE KING AND CHORUS.)

Nº 4.

Allegro marcato.

GRISELDA.

Stop it,

Come,

ff

trump

Allegro marcato.

now, my rus-tic Miss, And

Come, now, my rus-tic Miss, And

GRIS.
Drop it,

give us each a kiss

give us each a kiss

A

kiss can do no harm,

A kiss can do no harm,

So

So

GRIS.
Stop it,

don't dis - play a - larm,

don't dis - play a - larm,

GRIS. (shouting.)
Drop it, Stop it! ———

One kiss, my ru - ral maid,

One kiss, my ru - ral maid,

p *ff*

Drop it! Stop it! Drop it!

Of us why be a - fraid, who are you? tell us do.

Of us why be a - fraid, who are you? tell us do.

Who are you? tell us do.

p *ff*

I'll tell you. 1. Gris -

Why this dress? come, con-fess,

Why this dress? come, con-fess,

Moderato a la mazurka.

el - da, the goose - girl in me you be - hold, Though I
el - da, the goose - girl is not such a fool, Though I

say it, I'm a good girl with a heart that's pure gold, Out there by the
say it, I'm a smart girl tho' I've not been to school, When sau - cy young

brook - side my goos - ies I mind, Tho' I say it, they are
bump - kins come beg for a smile, I de - ny them, I de -

good geese, as you ev - er will find. I know I'm not hand - some, Now
fy them, For they are not my style. I know I'm no beau - ty, But

that's un - der - stood, But I do main - tain that few girls are as
I have some pride, And I've had my moth - er's ad - vice for a

Fl. Ob. Fl. Cl.

good, Don't cen - sure my rude - ness, But think of my
guide, Keep men at a dis - tance, And scream for as -

rit. *a tempo*

good - ness, A sim - ple and pas - tor - al crea - ture,
sis - tance, If they try to kiss you, to kiss you,

poco rit.

Quite plain of fea - ture, You'll all a - gree,
Dodge and they'll miss you, Ma said to me.

a tempo leggiero

With a fol de rol lol and a tol de rol

p *a tempo leggiero*

lay; So the rus - tic - al maid - en goes sing - ing all

day, I can sing by the hill - side, And dance by the

rill - side, And life for the peas - ant is pleas - ant.

GRIS.

With a fol de rol lol and a tol de rol

With a fol de rol lol and a tol de rol

de rol, de rol, de rol,

fol, fol, fol,

The first system of the musical score for 'GRIS.' consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of two sharps (F# and C#). The lyrics are 'With a fol de rol lol and a tol de rol'. The piano accompaniment is in bass clef with the same key signature, featuring a steady eighth-note bass line and chords in the right hand.

lay; So the rus - tic - al maid - en goes sing - ing all

lay; So the rus - tic - al maid - en goes sing - ing all

de rol, de rol, de rol, de rol,

fol, fol, fol, fol,

The second system of the musical score continues the vocal and piano parts. The lyrics are 'lay; So the rus - tic - al maid - en goes sing - ing all'. The vocal parts have the same melody as the first system. The piano accompaniment continues with the same rhythmic pattern.

day, Oh I would not change plac - es with Kings, Queens or

day, ha ha ha ha ha ha ha ha

de rol, ha ha ha ha ha ha ha ha

fol,

ac - es, Sing tra la lo, sing fol de rol, de lay. ———

ha ha, Sing tra la lo, sing fol de rol, de lay. ———

ha ha, Sing de rol, de rol, de rol lay.

ha ha, Sing fol, fol, fol de rol lay.

2. Gris -

lay.

lay.

DANCE.

f



A) Entrance and Solo (with Chorus) "I'm the Potentate."

B) Scene and Duet (with Chorus) "Ducal Cousin, give you greeting."

THE DUKE, THE KING, PERTINAX, DAGONET AND MALE CHORUS.

Nº 5. Marziale, maestoso e deciso.

Fl. Ob.

Fl. Ob.

Fl. Cl.

THE DUKE.

I'm the

The first system of the musical score. It features a vocal line in bass clef and a piano accompaniment in treble and bass clefs. The key signature has two flats (B-flat and E-flat). The vocal line begins with a whole rest, followed by a half note G2, a quarter note A2, and a quarter note B2. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a more complex bass line in the left hand. A dynamic marking 'p' (piano) is placed below the piano part.

po - ten - tate, Of a

The second system of the musical score. The vocal line continues with a half note G2, a quarter note A2, and a quarter note B2. The piano accompaniment continues with the same eighth-note pattern in the right hand and a more complex bass line in the left hand. A dynamic marking 'p' (piano) is placed below the piano part.

war - like realm, Of the ship of state

The third system of the musical score. The vocal line continues with a half note G2, a quarter note A2, and a quarter note B2. The piano accompaniment continues with the same eighth-note pattern in the right hand and a more complex bass line in the left hand. A dynamic marking 'p' (piano) is placed below the piano part.

I'm the sails and helm. I am

The fourth system of the musical score. The vocal line continues with a half note G2, a quarter note A2, and a quarter note B2. The piano accompaniment continues with the same eighth-note pattern in the right hand and a more complex bass line in the left hand. A dynamic marking 'p' (piano) is placed below the piano part.

hold of mien I am strong of limb, And I am, I ween, ver-y

gruff and grim. Quite so, quite so,
Quite so, quite so, quite

so, so,
so, Oh Duke, quite so. We may re - mark, we wot and

My
 wis, ——— He's not so fiend-ish, as he thinks he is.

eyes can pierce As a gim - let
 Fl. Ob.

bores, I have whisk-ers fierce, And I

dote on wars. I am square of jowl, And all

men must bow When I wear a scowl On this

bee - tle brow, Quite so, quite so,

Quite so, quite so, quite

so, so.

so, Oh Duke, quite so. We may re - mark _____ in whis-pers

gruff, _____ That aw - ful scowl of his is just a

Allegro. (Enter King hurriedly.) *THE KING.*

Wel - come!

bluff,

Allegro.

Wel - come! Wel - come Du - cal broth -

(They embrace effusively.)

DUKE. Wel - come! Wel - come King - ly broth -

fz *rit.*

Allegro grazioso.

er! Du - cal cous - in, give you greet-ing, Bid a - vaunt to

er!

Allegro grazioso.

Violin. Clar.

p

sor - row,

Had I bet - ter brace him now, or wait un - til to -

Violin. Clar.

ff

Wel - come! Wel - come!

mor-row? Thanks, sire,

f

Fl. 8 Violin. Fl. 8

accel.

Wel - come! Well, I ad-mire your smile so

Thanks, sire. I ad-mire your smile so

p accel.

sun - ny, And your man - ner bright and breez - y, He re - sem - bles read - y

sun - ny, And your man - ner bright and breez - y, He re - sem - bles read - y

allarg.

mon - ey, And me thinks he's eas - y,

allarg.

allarg. *colla voce* *ff*

Allegro giocoso alla breve. *THE KING.*

I am ev - er so de-light-ed, I am

Allegro giocoso alla breve. Fl. Cl.

p *staccato*

real - ly quite ex - cit - ed at be - hold - ing you, no - ble

b

friend.

I am ra - di - ant with joy At

Cl.

meet - ing you my boy, In a flut - ter of de - light To

Here's to you, Let us

see your face so bright Here's to you,

drink, To — friend - ship's — sa - cred

Let us drink,

touch.

p Here's to you, here's to me, Let us

f

drink, let us drink to — friend - ship's sa - cred

May ev - 'ry joy in
touch.

Cornets.

What's mine is yours, What's
life be thine,

yours is mine.

I wish you ev - 'ry

And I wish you a - bun - dant wealth.

kind of health, What -

For you there's naught I

e'er I have I'll share with you

would not do

'Tis in the gen - tle cause of friend-ship!

f

What a lov - ing pair, Such friends are tru - ly

ff

ad lib. e con amore

Ah!

rare, Such friends are tru - ly rare,

colla voce

We'll broth - ers be, we'll broth - ers be,

Tempo Marcia alla breve.

*p*rit

That we'll a - gree

Broth - ers they will be.

Broth - ers be.

Tempo Marcia alla breve.

pp

p

pp sotto voce

Kin - dred souls are we I plain - ly see, And

pp

Kin - dred souls are we I plain - ly see, And

pp

Cor. & Horn.

pp sotto voce

noth - ing in this sor - did world shall part us, My

noth - ing in this sor - did world shall part them, His

sec - ond self I rec - og - nize In

sec - ond self he'll rec - og - nize In

you, dear friend, so true. *f* Af -

you, dear friend, so true. Af -

you, dear friend, so true. Af -

fin - i - ties, We'll dwell for - ev - er more, In

fin - i - ties, We'll dwell for - ev - er more, In

fin - i - ties, They'll dwell for - ev - er more, In

f

am - i - ca - ble sym - pa - thy fra - ter - nal, And

am - i - ca - ble sym - pa - thy fra - ter - nal, And

am - i - ca - ble sym - pa - thy fra - ter - nal, And

each re - spond in fash - ion fond to

each re - spond in fash - ion fond to

each re - spond in fash - ion fond to

friend - ship's sa - cred touch.

friend - ship's sa - cred touch.

friend - ship's sa - cred touch.

The piano accompaniment features a melody in the right hand with a triplet of eighth notes and a series of eighth notes, and a bass line in the left hand with chords and moving lines.

To friend - ship's sa - cred

To friend - ship's sa - cred

To friend - ship's sa - cred

The piano accompaniment continues with a melody in the right hand and a bass line in the left hand, featuring a triplet of eighth notes and a series of eighth notes.

The musical score is for the song "To friendship's". It features three vocal parts (Soprano, Alto, and Tenor) and a piano accompaniment. The key signature is B-flat major (two flats) and the time signature is 4/4. The vocal parts enter with the lyrics "touch, To friendship's" on the first measure. The piano accompaniment begins with a series of chords in the right hand and single notes in the left hand, creating a gentle, flowing melody. The score is arranged in a standard format with the vocal parts on top and the piano accompaniment at the bottom.

sa - cred touch.

sa - cred touch.

sa cred touch.

Song "Hair."
SIEGMUND AND CHORUS.

Nº 6.

Moderato.

1. What makes a man a po - et or mu -
2. You've heard the great pi - a - no play - ing

si - cian? What makes a man suc - ceed at a - ny
won - der, Whose noise the av - 'rage thun - der - storm can

Clar. Fag.

game?
drown.

What makes a man win out in his am -
All - oth - er iv - 'ry pound - ers knuc - kle

bi - tion?
un - der,

I have a the - o - ry a - bout the
When Mis - ter What's-his - name-sky comes to

Cl. Fag.

same,
town.

For - in - stance, there's the old - time he - ro
They talk a - bout his tech - nique so ar -

Fl. Ob.

Sam - son,
tis - tie,

Such mus - cles as he had are ver - y
His gen - i - us, we know, is ver - y

Ob.

rare,
rare,

A— la - dy friend at - tract - ed by a
The— la - dies think he has a mag - ic

ran - som,
mys - tic,

Caught him a - sleep and sly - ly cut his
It is - n't that at all, it is his

Fl.

rit.

Con moto.

hair.
hair,

It was his hair,
It is his hair,

That got him
That ha - lo

f *p* *p*

there,
fair,

You most - ly al - ways tell a great man by his
That makes the girls a - dore and love him ev - 'ry -

hair, _____ Tho' phi - los - o - phers have said, All de -
 where, _____ Oh his tech - nique and his touch, Are not

pende up - on the head, Not at all, it all de - pends up - on the
 re - ally such a much, Its that won - der - ful chrys - an - the - mum of

hair. _____ It was his hair,
 hair. _____ It is his hair,

CHORUS.
DUKE with BASSES. It was his hair, _____ That got him
 It is his hair, _____ That ha - lo

That got him there,
That ha - lo fair,

there, _____ You most - ly al - ways tell a great man by his
fair, _____ That makes the girls - a - dore and love him ev - 'ry -

Tho' phi - los - o - phers have said, All de -
Oh his tech - nique and his touch, Are not

hair. _____
where. _____

p

pende up-on the head, Not at all, it all de-pends upon the hair. —
 re-ally such a much, It's that won-der-ful chrys-

Not at all, it all de-pends upon the hair. —
 It's that won-der-ful chrys-

an-the-mum of hair. —

an-the-mum of hair. —

SONG.
SIEGMUND AND CHORUS.

1

What makes a man a poet or musician?
 What makes a man succeed at any game?
 What makes a man win out in his ambition?
 I have a theory about the same.
 For instance there's the Bible hero Samson;
 Such muscles as he had are very rare.
 But a lady friend attracted by a ransom
 Caught him asleep and slyly cut his hair.

It was his hair
 That got him there.
 You can always tell a great man by his hair.
 Though philosophers have said
 All depends upon the head;
 Not at all, it all depends upon the hair.

(Chorus repeat refrain.)

2

You see the great piano playing wonder
 Whose noise the av'rage thunder storm can drown,
 All other ivory-pounders knuckle under
 When Mr. Whatshisnamesky comes to town.
 They talk about his technique so artistic;
 His genius we know is very rare;
 The ladies think he has a magic mystic;
 It isn't that at all; it is his hair.

It is his hair,
 That halo fair
 That makes the girls adore him ev'rywhere.
 Oh, his technique and his touch
 Are not really such a much;
 It's that wonderful chrysanthemum of hair.

(Chorus repeat.)

3

Then there's the wild and woolly Western ranger;
 A striking personality is his;
 And he can catch the eye of ev'ry stranger
 Who never fails to question who he is.
 Of many strange adventures he's the hero;
 But for all that the public doesn't care.
 His popularity would drop to zero
 If it were not for his wild umbrageous hair.

It was his hair
 That got him there;
 Most people recognize him anywhere.
 He can shoot alright of course;
 He's a dandy on a horse;
 But the genuine attraction is his hair.

(Chorus repeat.)

4

A sweet young girl once journeyed to the city,
 Her color and her type were quite brunette.
 She had no luck; and soon—oh, what a pity
 Her cash was nearly gone and she in debt.
 Her sole remaining dollar she expended
 For a chemical that turned her hair to gold
 And in a week she made a marriage splendid,
 A millionaire conveniently old.

It was her hair
 So fine and fair;
 Though some of it at night hung on a chair;
 Still her husband old and rich
 Can't distinguish which is switch
 He is happy with his little golden hair.

(Chorus repeat.)

Solo: "Women all are perfect pearls."

PRINCE FLORIAN.

No 7.

Moderato.

FLORIAN.

Wom-en all are per-fect

pearls, (Or, I have been taught so) I have known a lot of

girls, (Or, at least I thought so.)

Some have stu-died to be wise,

p Cello. Horn. *p.* *mf*

Some just live to lure the eyes, At e-motions of the heart,

Some are al-ways mock-ing, Quite im-mune to Cu-pid's dart,

Is Mam-selle Blue Stock-ing, Some girls watch the stars at night,

Viola

And will tell their names al-right, Speak of love and they'll take flight,

poco rit

rit. Valse lento e sostenuto.

p

They are not for me. Oh lit - tle boy blue, come

p espressivo

blow your horn, Your brain will be tired and your cheek will be

worn, But the girl who is pret - ty and mod - est and

true, Is the sweet-heart for me, and I think for you.

Quartette: "Come, my dear!"

YOLANDE, GRISELDA, FLORIAN AND SIEGMUND.

N^o 8. Molto moderato e amabile.

Fl. Clar.

f

SIEGMUND.

Come, my

Violin.

Harp.

p

VI.

GRIS.

semplice

Thank you,

SIEG.

dear, sit down here, You two serv-ants for the Prin-cess bring a chair.

Ob.

p

sire, Here, you twain, Bring the Prince some cham-pagne.

FLORIAN.

Wait on

YOLANDE.

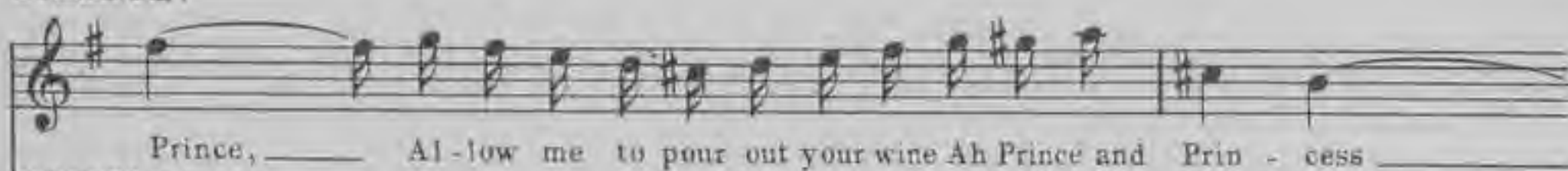
Ha ha

them I de-clare, They are cer-tain-ly a ver-y fun-ny pair.

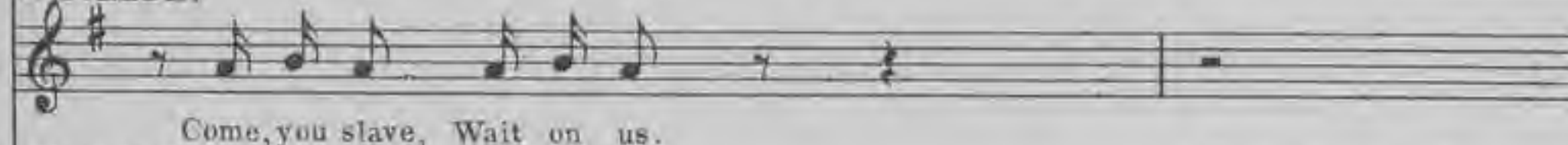
Ob.

ha, Prin-cess she. What a joke this will be O

YOLANDE.



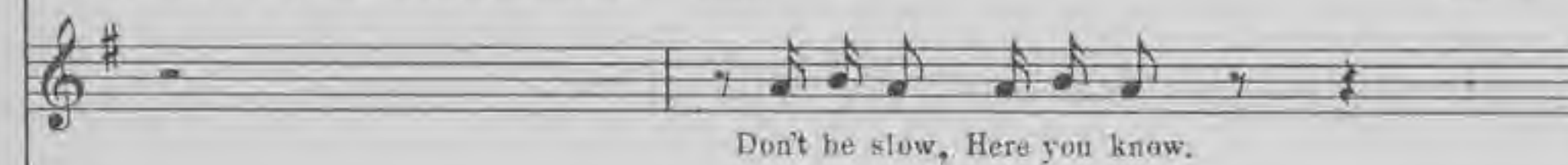
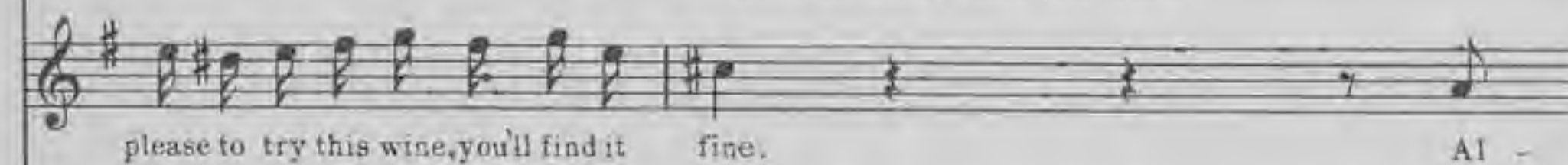
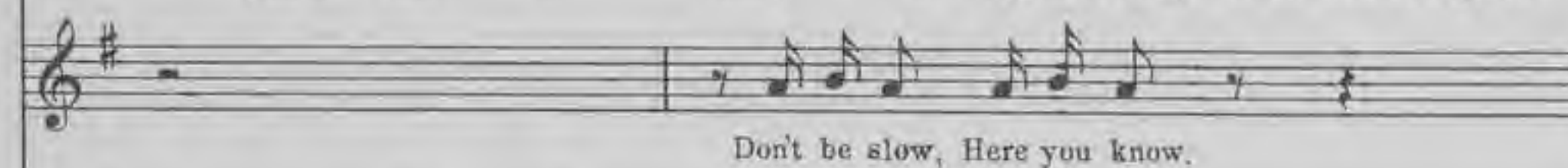
GRISELDA.



FLORIAN.



SIEGMUND.



serve you O, Prin - cess fair, ——— you'll find this

Ver - y fair, I de -

low me no - ble Prince to pass this wedding cake to you.

Ver - y fair, I de -

fruit is most de - li - cious if you'll try it, Just one glass

clare.

(Drops dish on SIEG.)

Pray, O par - don me, most gracious Prince, for my faux

clare.

more, — This wine is of the ver-y best you know.

Those serv - ants are too slow you know.

pas — O par - don pray Prince.

Fool! Two such stu-pid serv-ants nev-er

Fag. *rit.*

O Prince to your health I will drink a

yet I had.

pp *tema serena e sostenuto*

He, the Prince, what a for - tu - nate es - cape it was for me.

bum - per O Prince, When we're

p What! A Prin - cess she

p You my queen shall be

Bells.

That young man is more like what I would think the Prince to

wed we will hap - py be.

What, a Prin - cess

This looks great to

be I'm in luck, for I shall not have to mar-ry such as

first I met you I loved you mad - ly you're the on - ly Prince for

she Luck - - - y I am

me, She's not what a

he I'm ver - y glad in-deed that I am fan - cy free.

me, I your queen will glad - ly be.

free, no queen of mine she'll be.

Queen must be. I am glad I am

Cello.

I'm sure we'll be hap - py and most con -
 here, It's a splen-did chance for me.

I'd be glad if the Prince were such a hand-some chap as he.
 tent ed, My Prince, When we're
 Would that it were she.
 Slave, some wine for me.

(To Prince, who makes love to her.)

No, no, no, for you do not know me well e-nough you

we we will hap - py be _____ When

Come, _____ one kiss, I

Come, _____ one kiss, I

see _____ You are ver - y much too

first I met you I loved you mad - ly _____

pray, one kiss, I pray, _____

pray, one kiss, I pray, _____

calando poco a poco

free. You are ver- y much too free,

— You're the on- ly Prince for me, — I your Queen will glad-ly

— For at first sight, I fell deep in love with you.

You Queen!

calando poco a poco

I am sor- ry 'tis not he.

be.

I am sor- ry 'tis not she.

Queen!

Engl. Horn.

Bells.



Finale I.

YOLANDE, GRISELDA, FLORIAN, SIEGMUND, THE KING, THE DUKE,
PERTINAX, DAGONET, AND CHORUS.

No. 9.

Allegretto con anima

GIES.
King and Queen —

SIEG.
King and Queen —

ff *p*

Queen and King — Noth-ing to do but dance and

Queen and King — Noth-ing to do but dance and

sing — Or pose in man-tle and di - a -

sing — Or pose in man-tle and di - a -

dem, For cat and kit-tens to look at them,

dem, For cat and kit-tens to look at them,

Clar.

King and Queen. — Queen and King — Noth-ing to

King and Queen. — Queen and King — Noth-ing to

King and Queen. — Queen and King — Noth-ing to

King and Queen. — Queen and King — Noth-ing to

f

f

do but dance and sing All wor-ry and care shall

do but dance and sing All wor-ry and care shall

do but dance and sing and sing, All wor-ry and care shall

do but dance and sing and sing, All wor-ry and care shall

quick-ly take wing When I am a Queen and you a King

SIEG.
quick-ly take wing When I am a King and you a Queen

quick-ly take wing When she is a Queen and he a King

quick-ly take wing When she is a Queen and he a King

SIEG.
Well, pa - pa! Here we are

Horn.

GRIS. (to King) *(gushingly)*
Yes, pa - pa and we're so hap - py.
mar-ried,

THE KING (disgusted) *Recit. molto marcato e parlante*
Pa - pa *ff* Sep-a-rate them!

THE DUKE
Pa - pa Rend them a-sun-der!

Allo furioso.
ff *ff*

Furioso.

Moderato.
Recit. KING (scornfully)

That prince - ly bank - rupt be my son. no, no!
DUKE (to Sieg.)

Von

GRIS. (greatly concerned)

What's

SIEG.

What's

(vibrate)

pau-per Prin-cess is your foe, your dead - ly foe.

Moderato lagrimosa.

this, what's a-miss? Ex-plain, ex-plain,

this, what's a-miss? Ex-plain, ex-plain,

(to Sieg.)

My

Yes, yes, he will ex-plain.

Yes, yes, he will ex-plain.

Allto ardente.
Corni Tromboni

son we have de-clared a war so be pre-pared, and

you, as it is on-ly right, shall lead our ar-mies forth to

SIEG.

What I? *can amore* What I?
fight, Yes, go and die. Yes, go and Yes, go and

Str.
p

Can you beat that?
KING (to Gris.)
And you, Prin-cess must lead our ar-mies so take head, So
die. die.

Wood w. Str.

GRIS.

THE KING.

with our dash - ing Am - a - zons, And put to rout these Du - cal

What I? *(con amore)* What I?

cons. Yes, make them fly. Yes, make them fly.

(To Gris.)

Yes, make them fly, And put to rout those royal

(To Sieg.)

Yes, make them fly, And put to rout those royal

GRIS. *lunga* (They run off.)

(taking each others' hand.) Well, then, good - bye.

SIEG. Well, then, good - bye.

cons.

cons.

Allegro molto.

ff

CHORUS. *p*

Ren - e - gades, they fly and leave us,

p

Ren - e - gades, they fly and leave us,

p

pp

Base pol-troons to so de-ceive us, We're in ter-ror ver-y griev-ous,

Base pol-troons to so de-ceive us, We're in ter-ror ver-y griev-ous,

Moderato ponderoso.

THE DUKE. *ff*

Be-hold the gage, ——— I cast it

War is near. Be-hold the gage,

War is near. Be-hold the gage,

War is near. Be-hold the gage,

Moderato ponderoso.

THE KING. (defiantly) *f*

Let toe-sins
down, ——— In righteous rage ——— With fear - ful frown.

He casts it down,

He casts it down,

ring ——— Their wild a - larms, ——— Sup-port your King who calls you all to

Let toe-sins ring Their wild a larms,

Let toe-sins ring Their wild a larms,

arms, to arms! —

To arms! —

To arms! — We are aw-ful-ly ex-cit-ed, We are

To arms! —

Allegro alla breve e con brio.

fear-ful-ly de-light-ed, That we're go-ing to war with you,

In a

Cornet.

flut - ter of de-light, We're read - y for a fight, In a flut - ter of de-light, We're

We de - fy, we de - fy, We'll an -
read - y for a fight, We de - fy, we de - fy, We'll an -

THE KING.
You're a rogue, You're a
THE DUKE.
You're a sneak,
ni - hi-late you one and all.
ni - hi-late you one and all.

ff

wretch, You're a vil-lain of the deep - est dye.

You're a thief, You're a vil-lain of the deep - est dye.

SOP.
We are

The first system of the musical score consists of five staves. The top two staves are vocal staves in treble and bass clefs, both with a key signature of one sharp (F#). The lyrics are written below the vocal staves. The third staff is a soprano vocal line, indicated by the label 'SOP.' and the lyrics 'We are'. The fourth and fifth staves are piano accompaniment staves in treble and bass clefs, also with a key signature of one sharp. The piano part features a rhythmic melody in the right hand and a supporting bass line in the left hand.

aw-ful-ly ex-cit-ed, We are fear-ful-ly de-light-ed, That we're go-ing to war with

The second system of the musical score consists of three staves. The top staff is a vocal staff in treble clef with a key signature of one sharp. The lyrics are written below the staff. The middle and bottom staves are piano accompaniment staves in treble and bass clefs, also with a key signature of one sharp. The piano part continues the rhythmic melody from the first system.

you.

TEN.
We've a lead - er ver - y brave, Our hon - or he will save, He will

BASS.

The third system of the musical score consists of four staves. The top staff is a vocal staff in treble clef with a key signature of one sharp, with the lyrics 'you.' below it. The second staff is a tenor vocal line, indicated by the label 'TEN.', with the lyrics 'We've a lead - er ver - y brave, Our hon - or he will save, He will' below it. The third staff is a bass vocal line, indicated by the label 'BASS.', with the same lyrics below it. The bottom staff is a piano accompaniment staff in treble clef with a key signature of one sharp. The piano part continues the rhythmic melody from the previous systems.

(Enter Gris, and Sieg, in armor.)

Here they are, Here they
give you one and all a he-ro's ear-ly grave, Here they are,

THE KING, (gives arms to Sieg, and Gris.)

Take this steel —
Take this steel —
are, The com - man-der of our ar - my grand, Take this steel —
Here they are, The com - man-der of our ar - my grand, Take this steel —

ff

And make the foe - man reel Sword in hand

And make the foe - man reel Sword in hand

And make the foe - man reel Sword in hand

And make the foe - man reel Sword in hand

The score consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is one sharp (F#). The vocal parts are in harmony, with the lyrics 'And make the foe - man reel' and 'Sword in hand' repeated across the staves. The piano accompaniment provides a rhythmic and harmonic foundation.

SIEG.

My knees are get - ting

To you we give com-mand.

To you we give com-mand.

The section begins with a vocal line in the key of one sharp (F#) with the lyrics 'My knees are get - ting'. This is followed by two vocal staves with the lyrics 'To you we give com-mand.'. The piano accompaniment features a series of chords and a melodic line in the right hand, with a 'pizz.' (pizzicato) marking in the left hand. The score concludes with a final chord in the piano part.

weak, Some qui - et place I'd seek, But still as I am

Hur-rah! Hur-rah!

Hur-rah! Hur-rah!

Hur-rah! Hur-rah!

Hur-rah! Hur-rah!

ff *p*

in for it, I'll try to bluff it through.

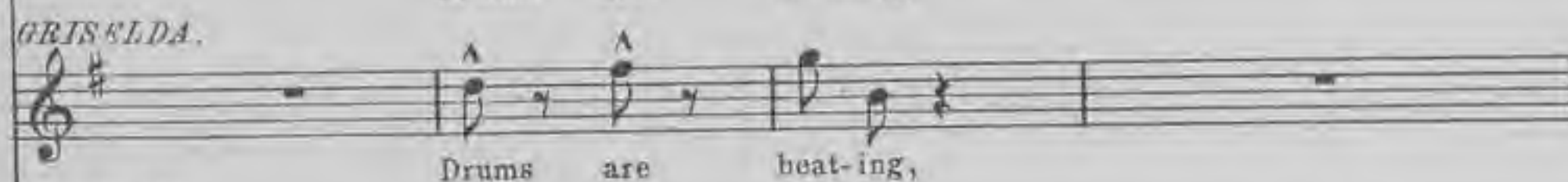
Marcia alla
militaire.

f *f*

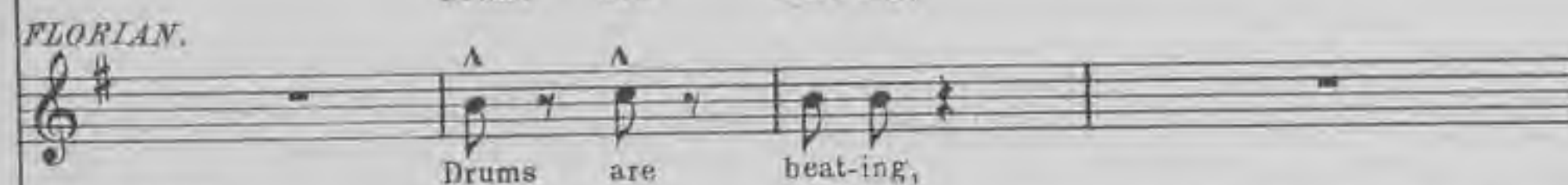
YOLANDE.



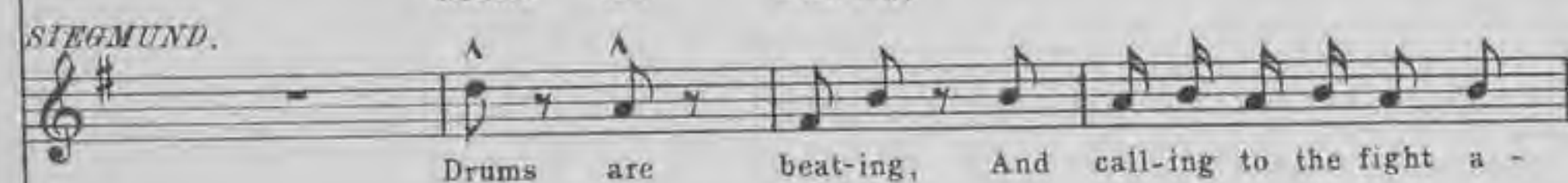
GRISELDA.



FLORIAN.



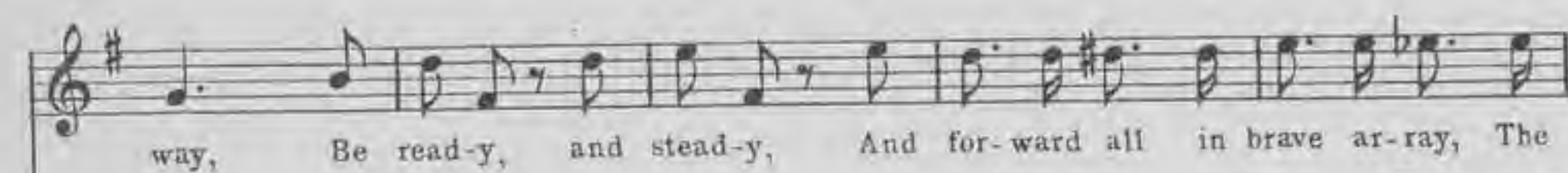
SIEGMUND.



KING with TENORS.



DUKE with BASSES.



din of bat-tle,

din of bat-tle,

din of bat-tle,

din of bat-tle, Is mu-sic to the sol-dier's ear, Be

din of bat-tle,

din of bat-tle,

din of bat-tle,

YOLANDE.

'Tis time, that

FLORIAN.

'Tis time, that

read-y, ver-y stead-y, For the fa-tal hour is near,

p

pa - tri - ots should arm to save the na - tion, The world is

pa - tri - ots should arm to save the na - tion, The world is

watch - ing, wait - ing for us, And our lead - ers

watch - ing, wait - ing for us, And our lead - ers

bold are sure to make a great sen - sa - tion They'll win in

bold are sure to make a great sen - sa - tion They'll win in

glo - ry ev - er - more

glo - ry ev - er - more

p dolce

On to vic - to - ry, For the en - e - my may

p On to vic - to - ry, For the en - e - my may

p On to vic - to - ry, For the en - e - my may

p On to vic - to - ry, For the en - e - my may

p On to vic - to - ry, For the en - e - my may

p On to vic - to - ry, For the en - e - my may

p On to vic - to - ry, For the en - e - my may

p dolce e sostenuto

well be-ware We cer-tain-ly will win a bat-tle

well be-ware We cer-tain-ly will win a bat-tle

well be-ware We cer-tain-ly will win a bat-tle

well be-ware We cer-tain-ly will win a bat-tle

well be-ware We cer-tain-ly will win a bat-tle

well be-ware We cer-tain-ly will win a bat-tle

well be-ware We cer-tain-ly will win a bat-tle

glo-ri-ous And o'er the cra-ven foe we'll be vic-to-ri-ous

glo-ri-ous And o'er the cra-ven foe we'll be vic-to-ri-ous

glo-ri-ous And o'er the cra-ven foe we'll be vic-to-ri-ous

glo-ri-ous And o'er the cra-ven foe we'll be vic-to-ri-ous

glo-ri-ous And o'er the cra-ven foe we'll be vic-to-ri-ous

glo-ri-ous And o'er the cra-ven foe we'll be vic-to-ri-ous

glo-ri-ous And o'er the cra-ven foe we'll be vic-to-ri-ous

On to vic - to - ry for our

On to vic - to - ry for our

On to vic - to - ry for our

On to vic - to - ry for our

On to vic - to - ry for our

On to vic - to - ry for our

val - or makes them all de - spair to the

val - or makes them all de - spair to the

val - or makes them all de - spair to the

val - or makes them all de - spair to the

val - or makes them all de - spair to the

val - or makes them all de - spair to the

roll of the drum bold he - roes come, All read-y to

roll of the drum bold he - roes come, All read-y to

roll of the drum bold he - roes come, All read-y to

roll of the drum bold he - roes come, All read-y to

roll of the drum bold he - roes come, All read-y to

roll of the drum bold he - roes come, All read-y to

roll of the drum bold he - roes come, All read-y to

roll of the drum bold he - roes come, All read-y to

do and dare

do and dare

do and dare

do and dare

do and dare

do and dare

do and dare

do and dare

With a plan, rat - a-plan, Hear the

With a plan, rat - a-plan, Hear the

With a plan, rat - a-plan, Hear the

With a plan, rat - a-plan, Hear the

With a plan, rat - a-plan, Hear the

rat - a-plan,

rat - a-plan,

drum rat-a-plan, Tell-ing the world the he-roes come, With a plan, rat-a-plan, Hear the

drum rat-a-plan, Tell-ing the world the he-roes come, With a plan, rat-a-plan, Hear the

drum rat-a-plan, Tell-ing the world the he-roes come, With a plan, rat-a-plan, Hear the

drum rat-a-plan, Tell-ing the world the he-roes come, With a plan, rat-a-plan, Hear the

rat-a-plan, rat-a-plan, rat-a-plan,

rat-a-plan, rat-a-plan, rat-a-plan,

ff *p*

drum, rat-a-plan, Tell-ing the world the he-roes come, What ev-er we may

drum, rat-a-plan, Tell-ing the world the he-roes come, What ev-er we may

drum, rat-a-plan, Tell-ing the world the he-roes come, What ev-er we may

drum, rat-a-plan, Tell-ing the world the he-roes come, What ev-er we may

rat-a-plan, rat-a-plan, What ev-er we may

rat-a-plan, rat-a-plan, What ev-er we may

ff

real-ly think, We're not pre-pared to say, Some one must do or

real-ly think, We're not pre-pared to say, Some one must do or

real-ly think, We're not pre-pared to say, Some one must do or

real-ly think, We're not pre-pared to say, Some one must do or

real-ly think, We're not pre-pared to say, Rat-a-plan, one must do or

real-ly think, We're not pre-pared to say, Rat-a-plan, one must do or

die I don't think it is I, Still we can join the

die I don't think it is I, Still we can join the

die I don't think it is I, Still we can join the

die I don't think it is I, Still we can join the

die I don't think it is I, Still we can join the

die I don't think it is I, Still we can join the

die I don't think it is I, Still we can join the

cry. cry. cry. cry. cry. cry.

On to On to On to On to

Grandioso e tutta forza

vic - to - ry for the en - e - my may well be - ware

vic - to - ry for the en - e - my may well be - ware

vic - to - ry for the en - e - my may well be - ware

vic - to - ry for the en - e - my may well be - ware

vic - to - ry for the en - e - my may well be - ware

vic - to - ry for the en - e - my may well be - ware

We cer-tain-ly will win a bat-tle glo-ri-ous And
 We cer-tain-ly will win a bat-tle glo-ri-ous And
 We cer-tain-ly will win a bat-tle glo-ri-ous And
 We cer-tain-ly will win a bat-tle glo-ri-ous And
 We cer-tain-ly will win a bat-tle glo-ri-ous And
 We cer-tain-ly will win a bat-tle glo-ri-ous And

o'er the cra-ven foe will be vic-to-ri-ous On
 o'er the cra-ven foe will be vic-to-ri-ous On
 o'er the cra-ven foe will be vic-to-ri-ous On
 o'er the cra-ven foe will be vic-to-ri-ous On
 o'er the cra-ven foe will be vic-to-ri-ous On
 o'er the cra-ven foe will be vic-to-ri-ous On

come, All read-y to give them bat-tle, For-ward,

come, All read-y to give them bat-tle, For-ward,

come, All read-y to give them bat-tle, For-ward,

come, All read-y to give them bat-tle, For-ward,

come, All read-y to give them bat-tle, For-ward,

come, All read-y to give them bat-tle, For-ward,

come, All read-y to give them bat-tle, For-ward,

Lead us on to bat-tle to the fight! A-way!

Lead us on to bat-tle to the fight! A-way!

Lead us on to bat-tle to the fight! A-way!

Lead us on to bat-tle to the fight! A-way!

Lead us on to bat-tle to the fight! A-way!

Lead us on to bat-tle to the fight! A-way!

Lead us on to bat-tle to the fight! A-way!

This musical score is for a piano piece, likely from a theatrical production, as indicated by the "END OF ACT I." marking. The score is written for piano (ff) and consists of six systems of music. Each system has a treble and bass staff. The key signature is one sharp (F#). The music features a variety of textures, including dense chords, arpeggiated figures, and melodic lines. There are several dynamic markings, including *ff* (fortissimo) and *f* (forte). The score concludes with a final chord in the bass staff.

Act II.

A) Recitative: "At Last."

B) Solo: (with Chorus) "Come ye Heroes All,"

KING RENE, THE DUKE, AMAZONS AND KNIGHTS.

№ 10.

Moderato molto maestoso.

Moderato molto maestoso.

ff

p Fl. Cl.

sfz p

f

p

THE KING. (preoccupied)

Tra, la, la, la, la, la, la, la,

Ob.

Cl.

(Whistle.)

First system of music. The top staff is a single melodic line for a Whistle. The middle staff is for the Flute (Fl.), and the bottom staff is for the Bassoon. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The music begins with a rest for the Whistle, followed by a melodic phrase. The Flute and Bassoon provide harmonic support with chords and moving lines.

Second system of music. The top staff is empty. The middle staff (Flute) and bottom staff (Bassoon) continue the musical texture. The Flute part includes a piano (*p*) dynamic marking. The music features a series of eighth and sixteenth notes in the Flute, with the Bassoon providing a steady accompaniment.

Third system of music. The top staff is empty. The middle staff (Flute) and bottom staff (Bassoon) continue the musical texture. The Flute part includes a trill (*tr*) and a *molto rit.* (molto ritardando) marking. The music concludes with a final chord in the Bassoon.

Con Brio.

Fourth system of music. The top staff is empty. The middle staff (Flute) and bottom staff (Bassoon) continue the musical texture. The Flute part includes a *Con Brio.* marking. The music features a series of eighth and sixteenth notes in the Flute, with the Bassoon providing a steady accompaniment. The key signature remains two flats, and the time signature is 2/4.

(Whistle.)

la la la la la la la

La la, la la, pum, pum, pum, pum, pum, pum,

accel. e cresc. molto

pum, pum, pum, Ah,

Ah, Ah,

Ah,

ff

THE KING. Recit.

At last, it's fin-ished, my war song grand, To

rit. *ff* *pp* Clar.

Tempo Polka Allemand.

rouse the pa-tri-ots of the land. Come ye he-roes all, come my

ff *Dr.* *Cornet.*

trust - y crew, Hear the bu-gle call-ing, fame's a - wait - ing you, If you

go to glo-ry I'll be rat-ing you, As sol-diers brave and true, And the

foe-man knows when he hears my song, It will drive him to de-spair, tho'

he is strong, He will nev-er stand a chance with you, I swear, We'll make him tear his

hair. At last, a war song most stu-pen-dous, On the foe 'twill have ef-fect tre-

men-dous, Come one, Come all; Hear what your King has

(Enter women's chorus surround King at L.)
 (Enter Duke and followers at R.)

done, My friends the bat-tle is as good as

won. This war song pa-tri-ot-ic, will make the foe neu-
 Hur-rah!
CHORUS.
 Pooh! pooh!

Recit.

sf p

(imitating sky rocket.)

rot - ic. siss boom! siss

Hur-rah! Hur-rah!

Pooh! pooh! Pooh-bah!

boom! siss boom! siss

Hur-rah! Hur-rah!

Bah-pooh! Tut-tut!

boom. Come now be-gin— Come ye

Hip, hip, hur - rah!

Tut, tut, tut, tut!

Ob.

*The Women with manuscripts at L.
The King leads them with scepter as baton.*

he - roes all, come my trust-y crew, Hear the bu-gle call-ing, fame's a -

Andante cantabile.

wait - ing you

con sentimento alla minirello

Come, ye ha - roes all, come my trust - y crew, Hear the

Ob.

Andante cantabile.

p

(While they sing sentimentally, the King shows disgust.)

See, here this is no min-strel show, That
bu-gle call-ing fame's a - wait - ing—

sfz

Tempo Valse Allemand.

would not dam-age a - ny foe, Come, try a-gain! (Chorus dance as they sing.)
Come ye he - roes

Tempo Valse Allemand.

rit. *ff*

all, come my trust - y - y crew Hear the bu-gle call - ing

THE KING (wild with anger)

Far love of heav-en
fame's-a-wait-ing you

Clar. *p*

will you stop! This is a bat-tle, not a

L'istess Tempo.

hop. Once more! and get it right, This is not a dance, But a

L'istess Tempo. *p* *pp* Fl.

fight, Al-le-gro ma-es-to-so, un po-co pom-

Fl. *rit.*

(Illustrating.)

po - so! Come ye he - roes all, Come my trust-y crew.

colla voce

rit.

Tempo Marcia Funebre. *THE KING.* Più allegro.

WOMEN. Stop, stop,

He - roes all, Come my trust-y, trust-y crew.

Tempo Marcia Funebre. Più allegro.

p *ff*

(Shouting; long pause.) (All whistle.)

stop, stop, stop! whistle it!

ff

(KING and DUKE with CHORUS)

The first system of musical notation consists of five staves. The top three staves are for vocal parts: King, Duke, and Chorus. They all begin with a treble clef and a key signature of two flats (B-flat and E-flat). The melody is written in a 4/4 time signature. The bottom two staves are for piano accompaniment, with a grand staff (treble and bass clefs). The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

The second system of musical notation continues the piece. It follows the same five-staff structure as the first system. The vocal parts (King, Duke, and Chorus) continue their melodic lines, with some notes marked with accents. The piano accompaniment maintains its rhythmic pattern, providing harmonic support for the vocalists.

The third system of musical notation concludes the piece on this page. It maintains the five-staff format. The vocal parts reach their final notes, and the piano accompaniment provides a concluding harmonic structure. The key signature remains two flats throughout the entire system.

THE KING.

WOMEN.

This is a
This is a

song the foe will ter-ror-ize, When they hear it they will fly With a

song the foe will ter-ror-ize, When they hear it they will fly With a

Cornets.

p

will - ing-ness to die To a vo - cal blow To crush the foe, It's

will - ing-ness to die To a vo - cal blow To crush the foe, It's

mel - o - dy will lay them low, This song the foe will ter-ror-ize, When they

mel - o - dy will lay them low, This song the foe will ter-ror-ize, When they

hear it they will fly With a will - ing-ness to die 'Tis a vo - cal blow, will

hear it they will fly With a will - ing-ness to die 'Tis a vo - cal blow, will

braves! Let's strike for— let me see, Let's strike for home,

Yes, make things free. Let's

THE KING. *f* With our song we'll

THE DUKE. *ff* By the zeal — each heart that

WOMEN. *ff* With our song we'll

strike for home, By the zeal — each heart that

ter-ror - ize, When they hear it they will fly With a will-ing-ness to die, 'Tis a
 fires By the bier On which our sires Lay in

ter-ror - ize, When they hear it they will fly With a will-ing-ness to die, 'Tis a
 fires By the bier On which our sires Lay in

vo - cal blow To crush the foe, It's mel - o - dy will lay them low, This
 midst of flam-ing pyres, By the bier, by the bier! By

vo - cal blow To crush the foe, It's mel - o - dy will lay them low, This
 midst of flam-ing pyres, By the bier, Oh by the bier! By our

song the foe will ter-ror-ize, When they hear it they will fly With a
hon - or with-out strain, By the drinks in which we

song the foe will ter-ror-ize, When they hear it they will fly With a
hon - or with-out strain, By the drinks in which we

The first system of the musical score consists of four vocal staves and piano accompaniment. The vocal parts are arranged in two pairs, each with a treble and bass line. The piano accompaniment is shown in grand staff notation. The lyrics are: "song the foe will ter-ror-ize, When they hear it they will fly With a hon - or with-out strain, By the drinks in which we".

will-ing-ness to die, 'Tis a vo-cal blow, We'll lay them low, With a
drain War-sail to the no-ble slain By the

will-ing-ness to die, 'Tis a vo-cal blow, We'll lay them low, With a
drain War-sail to the no-ble slain By the

The second system of the musical score continues the vocal and piano parts. The lyrics are: "will-ing-ness to die, 'Tis a vo-cal blow, We'll lay them low, With a drain War-sail to the no-ble slain By the".

First system of music. It consists of two vocal staves (treble and bass clef) and a piano accompaniment (grand staff). The lyrics are: 'song we'll de- stroy the foe. drinks and bring them here. song we'll de- stroy the foe. drinks and bring them here. The piano part features a rhythmic accompaniment with eighth and sixteenth notes.

Second system of music. It continues the vocal staves and piano accompaniment. The vocal staves are empty, indicating a rest or a break in the vocal line. The piano accompaniment continues with a rhythmic pattern. The lyrics are not present in this section.

Duet: "The Mystery of History."

GRISELDA AND SIEGMUND.

No 11.

Tempo di Gavotte. Gracioso.

(1st V. Griselde.) 1. We have read of
(2d V. Siegmund.) 2. You have heard of
(3d V. Griselde.) 3. You have heard of

lov - ers of his - to - ry, Ju - li - et and Ro - me - o, don't you know,
fair Cle - o - pa - tra, She of E - gypt was a Queen so se - rene,
sweet Des - de - mo - na And O - thel - lo, green - y - eyed jeal - ous kind,

They met with a fate full of mys - ter - y, In Ve - ro - na
She took quite a fan - cy to An - to - ny, But such bad luck
If you this sad case will in - ves - ti - gate, You will find the

long years a - go. (*Sieg.*) Cold steel and cold poi-son, too, Gave
 sel-dom is seen. (*Gris.*) Gos-sips talk'd, they did-n't care, They
 girl was col-or blind. (*Sieg.*) Tho' he was a Moor so grim, To

them a fin-ish ver-y blue, The world has wept its
 were an in-de-pend-ent pair, To pay her bills he
 mar-ry him, it was her whim; As she was not a -

brin-i-est tears, For years on those two biers. (*Gris.*) The
 tho't it a lark, He was an eas-y mark. (*Sieg.*) When
 fraid of the dark, She had no fear of him. (*Gris.*) No

rit. (both together.)

sto - ry on - ly goes to prove, The fool - ish - ness of love. It is
 you're in Rome, be sure that you The fool - ish Ro - mans do. It is
 ar - gu - ment how ev - er bright, Can prove that black is white. It is

a tempo

pp molto leggiero

one of those old trag - e - dies of his - to - ry, That
 one of those old trag - e - dies of his - to - ry, That
 one of those old - trag - e - dies of his - to - ry, That

stir our weep - ing woe, With
 leave our hearts a wreck, Poor
 cause us grief and woe, O

heart un - rul - y yet, he loved his Ju - li - et, And
 Cle - o bought her - self a lit - tle gar - ter snake, And
 thel - lo loved her (so he tells the au - di - ence), But

Ju - lie tru - ly loved her Ro - my - o - my - O; But
 sad - ly, bad - ly, mad - ly, got it in the neck; But
 still he smoth - ered Des - de - mo - ny - o - ny - a, But

still it might have been a good deal worse you know, We
 still it might have been a good deal worse you know, Of
 still it might have been a good deal worse you know, Her

must re - mem - ber that If Ro - me - o had mar-ried
 that make no mis - take, If Mark had come in with a
 nerves were far from strong. O - thel - lo might have kept a

Ju - li - et, They might have kept house in a flat.
 lit - tle jag, And got a look at that old snake.
 graph - o - phone And played her coon songs all day long.

DANCE.
 Leggiero.
pp

A musical score for the song 'The Rose Tree'. The score is written for three staves: a vocal line (treble clef) and two piano accompaniment lines (treble and bass clefs). The key signature is one sharp (F#), and the time signature is 2/4. The vocal line consists of three measures of whole notes: C4, E4, and G4. The piano accompaniment features a rhythmic pattern of eighth notes and quarter notes, with the right hand playing chords and the left hand playing a bass line. The score is presented in a black and white format with a light gray background.

[illegible]

A musical score for the song 'The Rose Tree'. It consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and contains three measures of whole rests. The middle staff is a treble clef with a key signature of one sharp (F#) and contains three measures of music. The bottom staff is a bass clef with a key signature of one sharp (F#) and contains three measures of music. The music is written in a simple, folk-like style with eighth and quarter notes.

A musical score for the song 'The Rose Tree'. It features three staves. The top staff is a treble clef with a key signature of one sharp (F#) and contains four measures of whole rests. The middle and bottom staves are grand staves (treble and bass clefs) with a key signature of one sharp (F#). The middle staff contains four measures of music, including eighth and sixteenth notes, and rests. The bottom staff contains four measures of music, including eighth and sixteenth notes, and rests. The music is in 4/4 time.

a) Male Chorus: "Hither bring the bold intruder."

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b) Solo: "The Carrier Pigeon."

YOLANDE AND MALE CHORUS.

No. 12.

Allegro agitato.

p

cresc. poco a poco

ff

YOLANDE.

No, I

1st & 2d TENORS.

Hith - er bring the bold in - trud - er, Sure - ly he's a spy!

1st & 2d BASSES.

f

am no spy.

No in - va - sion could be rud - er, Vain - ly

I'm no spy,

he'll de - ny

DAGONET.

At last a pris - on - er we've

You are

caught, Oh rap - ture, joy, He may be danger - ous, Tho' he is but a boy!

Fl

wrong, I say, Let me go straightway, I'm no spy, So I will say, good-

day!

CHO. To the chief-tain let us take him, Who will

To the chief-tain let us take him, Who will

ff

Pun-ish-ment con-dign,

then de-fine, Vain-ly he may try it to de-

Wood w. Brass.

ff

ny, But we be-lieve it ful-ly that he is a spy!

No

Agitato

spy am I, With war I am no meddler, You see in me A

Agitato

p

dolce

harm-less pi-geon ped-lar, Each sol-dier has a girl he loves At

Cl.

p

home se-cure, By means of these my carrier doves, You may be sure

Fl.

Wheth-er she is true to you, And still doth you pre-fer

Buy a car-rier pi-geon, do, To send a note to her.

rit.

Tempo Valse grazioso.

atempo

Have you a sweet-heart you

atempo *rall.*

fan - cy is true, Far from you now for a year and a day?

Nev - er a sky that all sum-mer is blue; Nev-er a maid that is

rit. faith-ful for aye — *a tempo* Has she your heart in a bright gold-en chain

colla voce rit. *a tempo*

Think you she loves you where - e'er you may be Send her a

Ob.

let - ter to woo her a - gain Then if she's true to you

lad, you'll see. Buy, Buy, Buy,

Buy, Buy, Buy, Oh

pur-chase a car - rier dove and see, If she still is

faith-ful or fan - cy free. Buy, Buy,

Buy, Buy, Buy,

Buy, Oh pur-chase a car - rier dove and you'll

Cor.

p

see, If faith-ful your sweet heart can be. Ah—

Fond are those smiles you re - mem - ber so well, Sweet are those

kiss - es you know them of old, Ten - der those eyes where your

dream used to dwell, Red are those lips that their se - crets un -

fold, — Yours were they pro - mised, But whose are they now?

Come buy a pi - geon to send to your dear, Soon he'll re -

turn with a let - ter I trow, Tell - ing you, you have been

rit
gone a year, Bell.
atempo

dolce
When I see my pi - geons whirl - ing, With their

snow - y wings un - furl - ing, I laugh to
Ob.

think that one fine day, A heart takes wings and flies a -

way, A maid may pro - mise and sweet - ly soo. Your

world may dwell in her eyes of blue, But af - ter a

Sum-mer her fleet - ing love, Is swift in its flight as a

dove. Fly,

woodw.

Fly,

Fly,

Fly,

sf

Fond are those smiles you re-mem-ber so well; Sweet are those kiss-es you

p

know them of old, Ten-der those eyes where your dream used to

dwelt; Red are those lips that their se - crets un - fold,

Yours were they pro - mised, but whose are they now? Come, buy a

pi - geon to send to your dear, Soon he'll re - turn with a

let - ter I trow, Tell - ing you, you have been gone a

year.

Solo: The Legend of the Sons of Samson.
FLORIAN AND CHORUS.

N^o 13.

Marziale e molto marcato.



1 In prim-i-tive
2 As all are a -

days of the gi - ant race, Lived a
ware an-cient Sam - son's strength On his

man whose strength was as the li - on's A strong man was
long hair se - cret-ly de - pend - ed, And all was se -

he Who has set the pace With a
rene Till in love he fell With De-

rec - ord that none can ef - face His
li - lah a pop - u - lar belle She
Ob. Clar.

en - e - mies fled when they heard his tread, His pres - ence cre - at - ed a pan - ic,
found him a - sleep and she cut his hair His mus - cles be - gan to di - min - ish,

E - ven his voice caus'd a thrill of dread, For Sam - son, he was ti - ta -
En - e - mies cap - tured him then and there, And that was poor Sam - son's fin -

12 battute.

Marziale.

nic. Yet that he - ro fell, as he-roles ev - er fall, Who
 ish. So that he - ro fell, as he-roles ev - er fall, Who

Cl. Fag.

1-2 trust in a vain co - quette, For a wom - an's smiles he

yield-ed to her wiles, And Sam-son's sons are a-mong us yet. Yes, that

Yes, that

Yes, that

he - ro fell, as he-ros ev - er fall, Who trust in a vain co -

he - ro fell, as he-ros ev - er fall, Who trust in a vain co -

he - ro fell, as he-ros ev - er fall, Who trust in a vain co -

The first system consists of three vocal staves (soprano, alto, and tenor) and a piano accompaniment. The vocal parts are in a homophonic setting, with each voice part having the same lyrics. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

quette, For a wom - an's smiles he yield-ed to her wiles, And Sam-son's

quette, For a wom - an's smiles he yield-ed to her wiles, And Sam-son's

quette, For a wom - an's smiles he yield-ed to her wiles, And Sam-son's

The second system continues the musical setting with three vocal staves and piano accompaniment. The vocal parts have the same lyrics. The piano accompaniment maintains the same rhythmic pattern as the first system, with a steady eighth-note bass line and chords in the right hand.

1

sons are a - mong us yet.

sons are a - mong us yet.

sons are a - mong us yet.

sons are a - mong us yet.

2

sons are a - mong us yet.

sons are a - mong us yet.

sons are a - mong us yet.

sons are a - mong us yet.

Concerted Piece: "Release that man!"
 YOLANDE, GRISELDA, FLORIAN, SIEGMUND,
 THE KING, THE DUKE AND CHORUS.

Nº 14. Allegro.

FLORIAN. *f* *Recit.*

Hold! re-lease that man and quick-ly I'll con-vince you

YOLANDE. *Allegro.*

What? My peas-ant the

GRISELDA.

Not the Prince?

all of your mis-take, I am the Prince!

What?

What?

What?

Allegro. *Cornet.*

GRIS.

Prince! What! you

As-ton - ish - ment, we must e - vince.

As-ton - ish - ment, we must e - vince.

wretch, de-cep-tion most base.

SIEG.

For-give I pray, O grant me

Horn.

GRIS. meno mosso

grace. Oh shame, where is thy blush? Oh

portamento

shame, where is thy blush? Oh where, oh where,

p

Oh where, where,

p

Oh where, where,

p

oh where, oh where, oh shame, where is thy blush? Oh

where, where, In ac-cents mark'd we ask, Oh

where, where, In ac-cents mark'd we ask, Oh

Agitato.

shame, where is thy blush?

THE KING.

To think that you,

shame, where is thy blush?

shame, where is thy blush?

Agitato.

rec - reant Duke, Should have de-ceived us so, With

keen, but dig - ni - fied re-buke, I call such do - ings

low. Gaze on that im - i - ta - tion Prince, A

yok - el might I ween, And then look on our

GRIS. rit

Prin - cess proud, Whose mien pro-claims the queen. Yes, ev-ry inch a

Tempo di Valse.

Queen, You can see by my haugh - ty and dig - ni - fied

air, I'm a nat - ural born Prin - cess, a kind that is rare, Oh I

sneer when I'm talk - ing, I strut when I'm walk - ing, I have such a

mean dis - po - si - tion.

SIEG. You can see by my haugh-ty and

THE KING. Yes, we see by her haugh-ty and

Yes, we see by her haugh-ty and

Yes, we see by her haugh-ty and

Yes, we see by her haugh-ty and

dig - ni - fied air, I'm a nat - ural born Prin - cess, a kind that is

dig - ni - fied air, She's a nat - ural born Prin - cess, a kind that is

dig - ni - fied air, She's a nat - ural born Prin - cess, a kind that is

dig - ni - fied air, She's a nat - ural born Prin - cess, a kind that is

dig - ni - fied air, She's a nat - ural born Prin - cess, a kind that is

rare, O I snub you all great-ly, I'm proud and I'm state-ly, So -
 rare, O she snubs us all great-ly, she's proud and she's state-ly, So -
 rare, O she snubs us all great-ly, she's proud and she's state-ly, So -
 rare, O she snubs us all great-ly, she's proud and she's state-ly, So -
 rare, O she snubs us all great-ly, she's proud and she's state-ly, So -

Allo.

YOLANDE.

Recit.

ci-e-ty, so - ci-e-ty for. *ff* Hold! no long-er I'll stand
 ci-e-ty, so - ci-e-ty for.
 ci-e-ty, so - ci-e-ty for.
 ci-e-ty, so - ci-e-ty for.
 ci-e-ty, so - ci-e-ty for.

tame-ly by, no Prin-cess she, The Princess am !!

GRIS.
A Prin-cess is

SIEG.
No Prin-cess?

What?

What?

Horns. *Cornet.*

f

she,

SIEG.
What, you

As-ton-ish-ment, we must e-vince.

As-ton-ish-ment, we must e-vince.

GRISELDA.

GRISLEDA.

For-give, I pray, O grant me

wretch! De-cep-tion most base!

Horn

grace!

meno mosso

Oh shame, where is thy blush? Oh

[illegible]

oh where, oh where, oh shame where is thy blush

where, where, Once more we would in-quire, oh

where, where, Once more we would in-quire, oh

Oh shame where is thy blush?

FLORAIN.

Oh shame where is thy blush?

THE KING.

Seize that self-styled Prince.

shame, where is thy blush? Ar -

shame, where is thy blush? Ar -

All?

ff

THE DUKE.

Seize that so-called Prin-cess!

rest him! Ar -

rest him! Ar -

The first system of the musical score. It consists of four staves. The top staff is a vocal line in bass clef with the lyrics "Seize that so-called Prin-cess!". The second and third staves are vocal lines in treble clef, both with the lyrics "rest him! Ar -". The fourth staff is a piano accompaniment in bass clef, featuring a series of chords and a melodic line. The key signature has four flats (B-flat, E-flat, A-flat, D-flat) and the time signature is 4/4.

THE DUKE. *p stacc.*

Dra

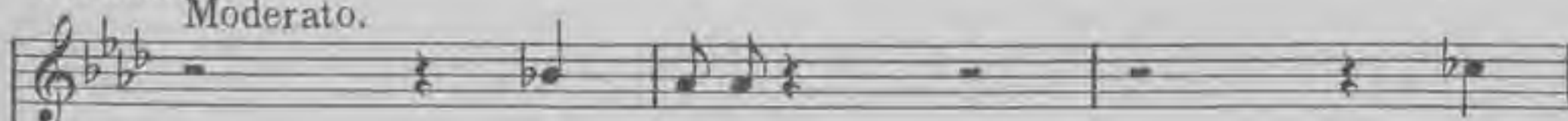
rest her! Dra

rest her!

The second system of the musical score. It consists of four staves. The top staff is a vocal line in bass clef with the lyrics "Dra". The second and third staves are vocal lines in treble clef, both with the lyrics "rest her!". The fourth staff is a piano accompaniment in bass clef, featuring a series of chords and a melodic line. The key signature has four flats (B-flat, E-flat, A-flat, D-flat) and the time signature is 4/4. The piano part includes dynamic markings *f* and *p*.

YOLANDE.

Moderato.



FLORIAN.



KING.



DUKE.



mat -

Ex - cite -

Moderato.



tense

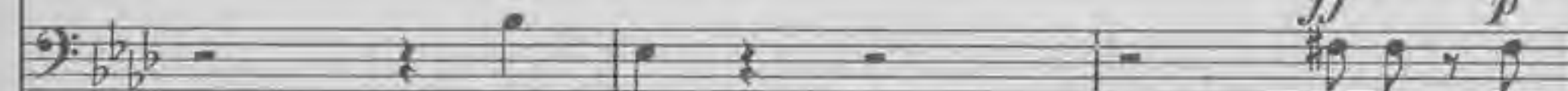
pec - ta-tion,

*ff**p**ff**p*

ex -



ing

*ff**p**ff**p*

A - rous -

ta-tion

Of

*ff**p*

YOL.

GRIS. fear - ful con - se - quence er -

FLOR. mer - cy

SIEG. fear - ful con - se - quence def -

KING.

DUKE. fear - ful con - se - quence tion

Fl. E - mo -

Cl. Fag.

YOLANDE.

en - tial, GRIS. ent breast

FLOR. mer - cy, mer -

SIEG. pres -

THE KING. mer - cy, mer -

THE DUKE. ry

In ev - must

fi - den-tial, den-tial, Or else be rough - ly

cy

con - *f* den-tial, Or else be rough - ly

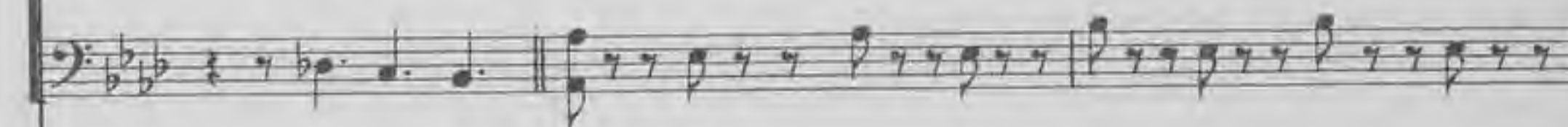
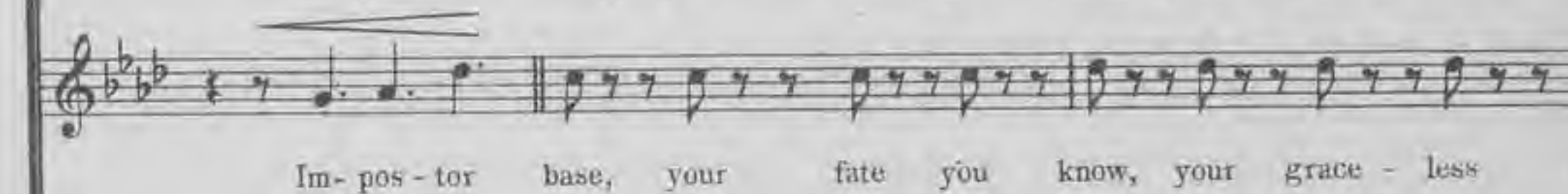
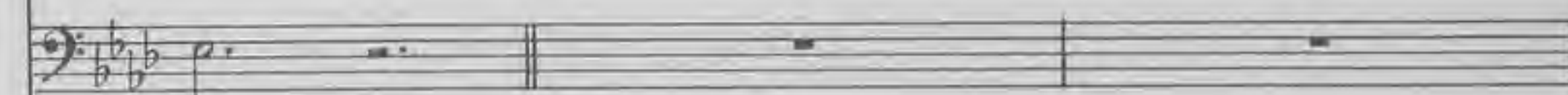
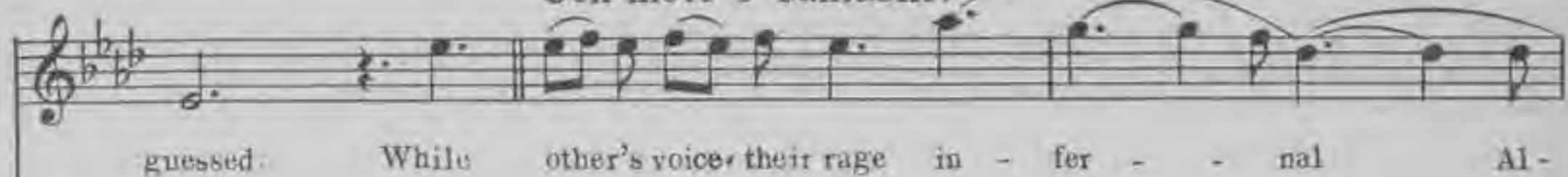
cy *f*

be *f* den-tial, Or else be rough - ly

now

Brass. *f* *p*

Con moto e cantabile.



Con moto e cantabile.



legro con brio anda - gi - ta - to, We two will vow our love e -

Right to our face!

legro con brio anda - gi - ta - to, We two will vow our love e -

Right to our face!

face, how dare you show, we drive you forth in fash - ion

face, how dare you show, we drive you forth in fash - ion

ter - - nal, expressed in mel - o - dy le - ga - to, Let

We're in dis-grace, O heav'ns, What can we mor - tals do?

ter - - nal, expressed in mel - o - dy le - ga - to, Let

We're in dis-grace, O heav'ns, What can we mor - tals do?

stern, go South or North, that's your con - cern, You'll

stern, go South or North, that's your con - cern, You'll



them display without a - bate _____ ment Re-venge or ha-tred as we



We'll starve may be,



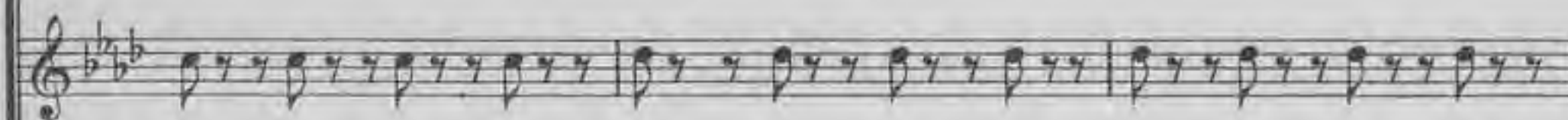
them display without a - bate _____ ment Re-venge or ha-tred as we



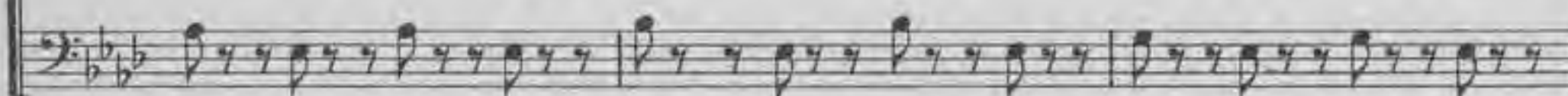
We'll starve may be,

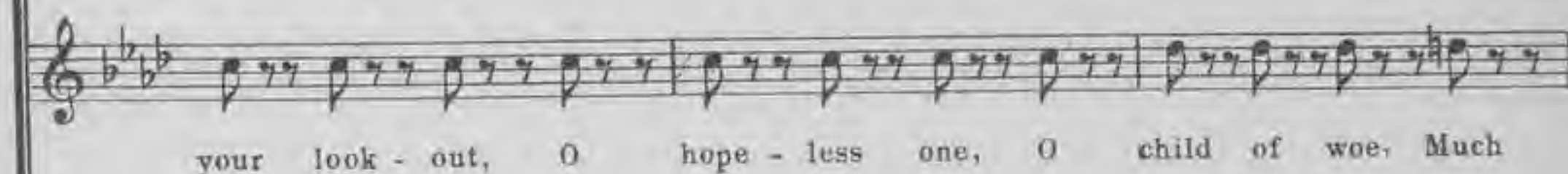
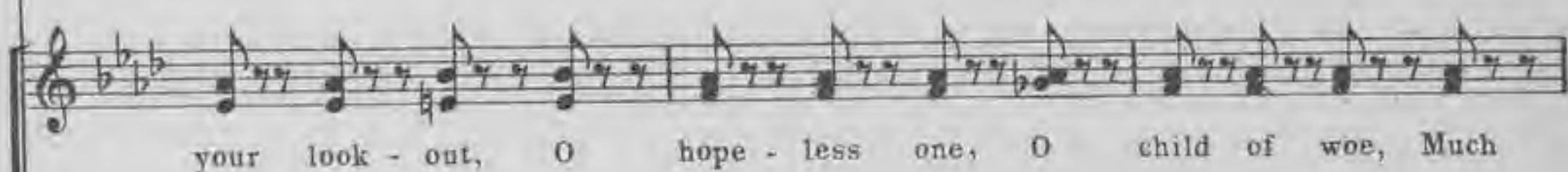
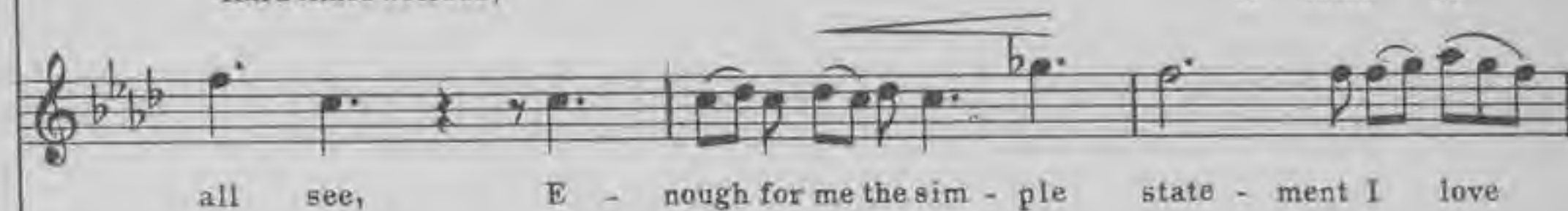
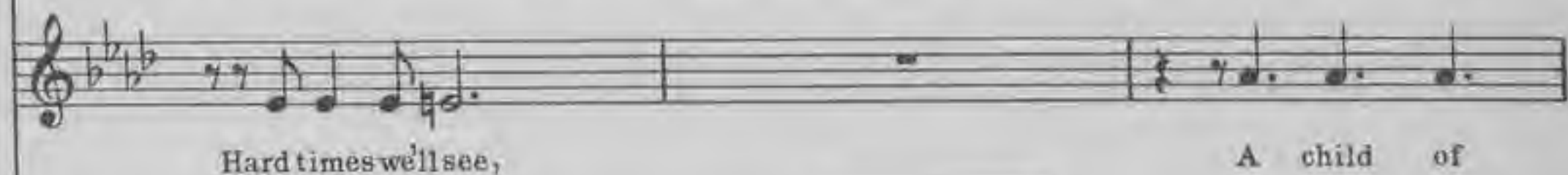
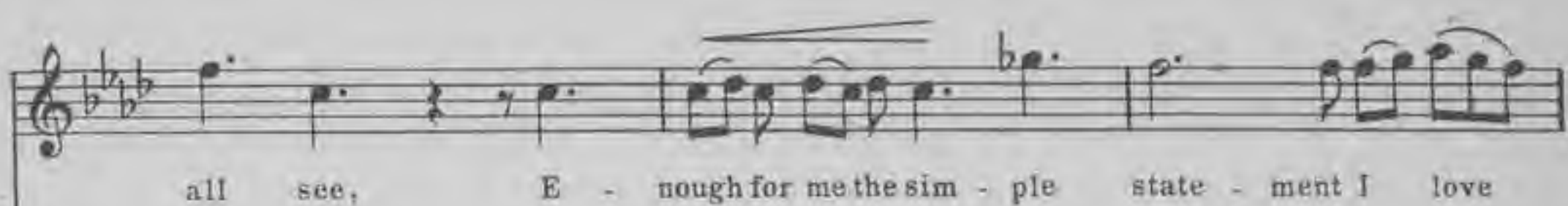


starve, may be You'll freeze, no doubt, hard times you'll see, That's



starve, may be You'll freeze, no doubt, hard times you'll see, That's





thee and on - ly thee, _____

woe, I sad - ly go, _____ My

thee and on - ly thee, _____

woe, I sad - ly go, _____ My

lat - er on we'll bid you go,

lat - er on we'll bid you go,

The musical score is written for a vocal part and piano accompaniment. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The vocal part consists of two systems, each with a single staff. The lyrics are: "grief and an-guish I re-veal, My woes and throes of deep dis-pair, Be-". The piano accompaniment consists of two systems, each with a grand staff (treble and bass clefs). The first system of the piano accompaniment features a melody in the right hand and a bass line in the left hand. The second system continues the melody and bass line. The piano part includes dynamic markings such as *f* (forte) and *passionato* (passionately). The score is printed on a single page, numbered 217 in the top right corner.

passionato
grief and an-guish I re-veal, My woes and throes of deep dis-pair, Be-

passionato
grief and an-guish I reveal, My woes and throes of deep dis-pair, Be-

f

hold a help - less cap-tive kneel Who begsthee, tyrant spare 0

hold a help - less cap-tive kneel Who begsthee, tyrant spare 0

I love thee, I love thee,
 spare Mer - cy, mer - cy
 I love thee, I love thee,
 spare Mer - cy, mer - cy
 Impostor base, Your fate you'll know — Your graceless
 Impostor base, Your fate you'll know — Your graceless
 Impostor base, Your fate you'll know — Your graceless
 Impostor base, Your fate you'll know — Your graceless
 Impostor base, Your fate you'll know — Your graceless

allargando

on - ly thee, While oth - ers voice their rage e -

My grief and an - guish

allargando

on - ly thee, While oth - ers voice their rage e -

My grief and an - guish

face How dare you show Your

face How dare you show Your

face How dare you show, Your fate you know, Your grace-less

face How dare you show, Your fate you know, Your grace-less

ff

8

ter - - - - - nal Al - le-gro con mo-to and a - gi -

I re - veal, My woes and throes of

face how dare you to show, Go, go, im-pos-tor go, Your

face, How dare you show, We drive you forth, In fash - ion stern go South or

face, How dare you show, We drive you forth, In fash - ion stern go South or

8.

ta - to, We two will vow our love e -

deep de-spair, Be - hold a help - less

ta - to, We two will vow our love e -

deep de-spair, Be - hold a help - less

face how dare you to show, Go, go, im-pos-tor go. O

face how dare you to show, Go, go, im-pos-tor go. O

North, that's your con-cern, You'll starve, may be, you'll freeze, no doubt, Hard times you'll

North, that's your con-cern, You'll starve, may be, you'll freeze, no doubt, Hard times you'll

8

accel.

ter - - - nal I — love but thee, on-ly thee, and on-ly thee,
 cap - tive kneel, Who is full of woe, when you say go,
 ter - - - nal I — love but thee, on-ly thee, and on-ly thee,
 cap - tive kneel, Who is full of woe, when you say go,
 how could you be so low, Now we bid you to go, child of woe, we bid you go,
 how could you be so low, Now we bid you to go, child of woe, we bid you go,
 see, that's your look-out, O hap-less one, O child of woe, we bid you go,
 see, that's your look-out, O hap-less one, O child of woe, we bid you go,
 8-
accel.

The musical score is written for a hymn. It features a vocal melody in the upper staves and a piano accompaniment in the lower staves. The key signature is B-flat major (two flats), and the time signature is 4/4. The lyrics are printed below the vocal staves. The piano part consists of a steady bass line in the left hand and a more active treble line in the right hand, with some chords and melodic fragments. The score is divided into two systems by a dashed line. The first system contains six vocal staves and two piano staves. The second system contains two vocal staves and two piano staves. The lyrics are: "I love but thee, and on-ly thee, O hap-less one, O Yes, full of woe, when you say go, In hap-less one, O O child of woe, we bid you go, O hap-less one, O".

I love but thee, and on-ly thee, O hap-less one, O

Yes, full of woe, when you say go, In hap-less one, O

I love but thee, and on-ly thee, O hap-less one, O

Yes, full of woe, when you say go, In hap-less one, O

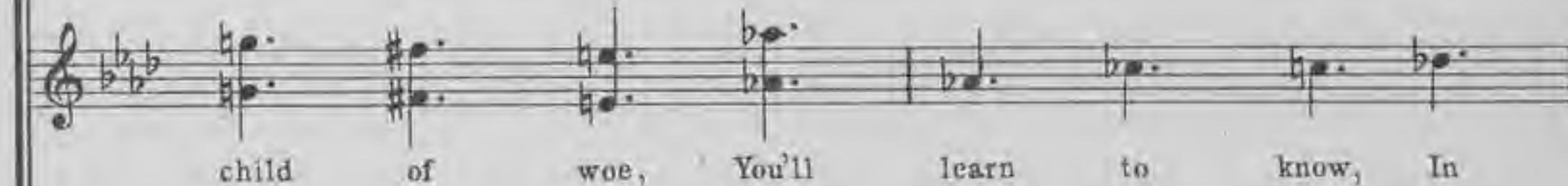
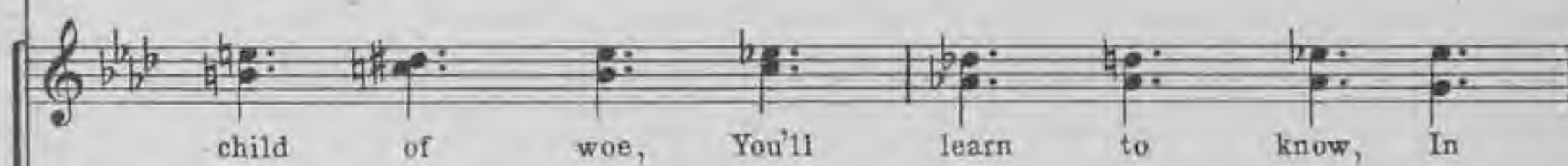
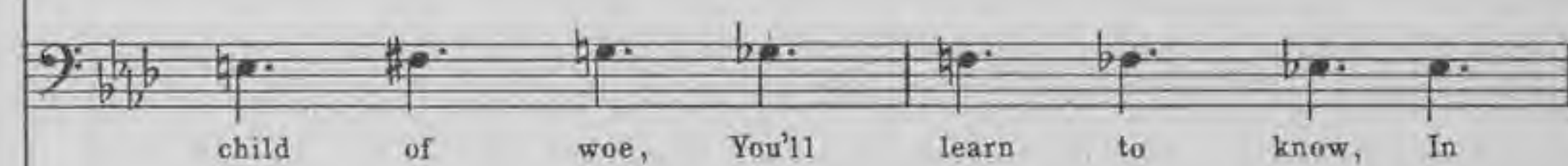
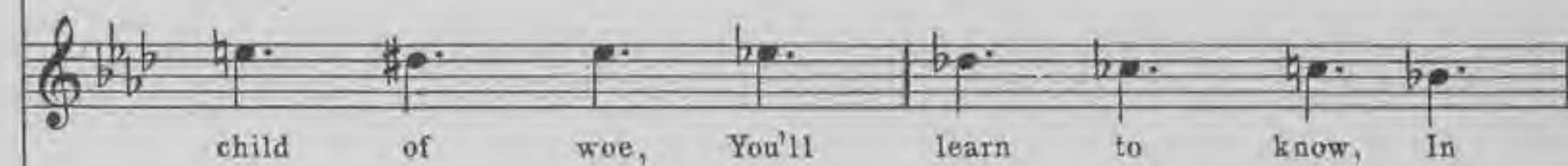
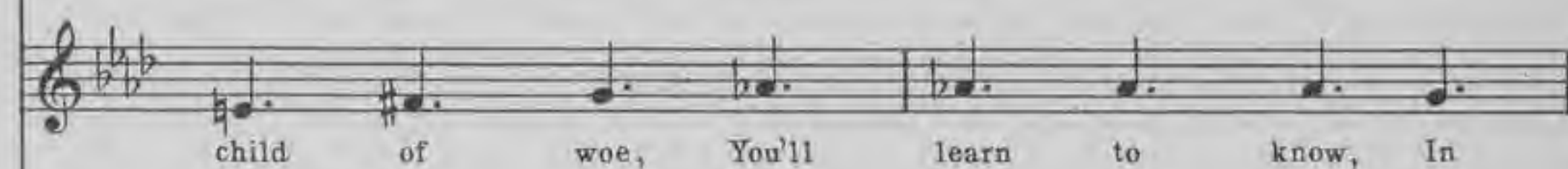
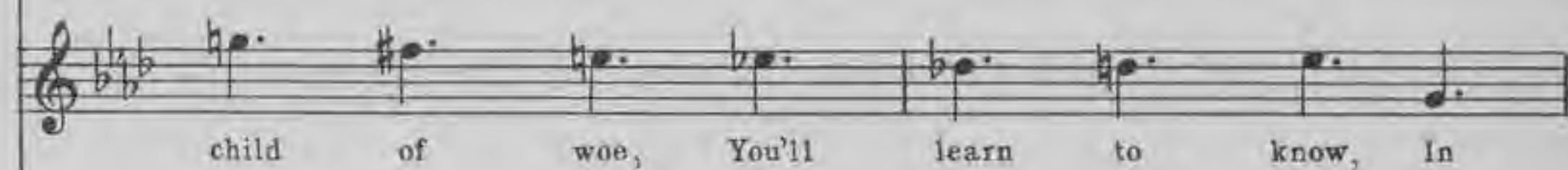
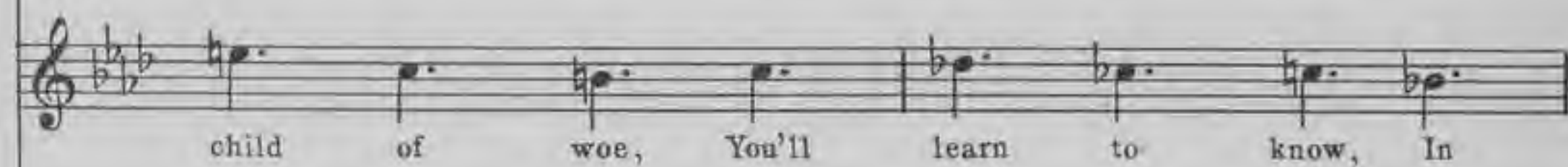
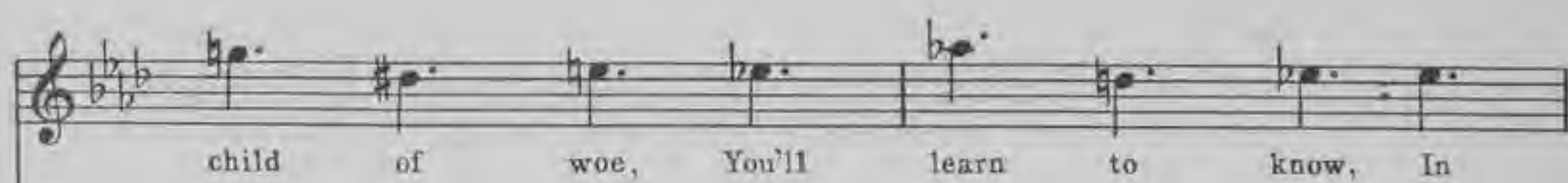
O child of woe, we bid you go, O hap-less one, O

O child of woe, we bid you go, O hap-less one, O

O child of woe, we bid you go, O hap-less one, O

O child of woe, we bid you go, O hap-less one, O

8



A page of musical notation for a choir, featuring ten staves. The first nine staves are vocal parts, each with the lyrics "u - - - - ni - - - - son, they" written below the notes. The tenth staff is a piano accompaniment, consisting of a grand staff with a treble and bass clef. The music is written in a key with three flats (B-flat, E-flat, A-flat) and a common time signature. The notation includes various musical symbols such as treble and bass clefs, key signatures, time signatures, and musical notes with stems and beams. The lyrics are printed in a simple, sans-serif font below the vocal staves.

This musical score is for a vocal ensemble, likely a choir, with piano accompaniment. It consists of nine staves. The first eight staves are for individual vocal parts, each with the lyrics "bid you go!" written below. The music is in a key with three flats (B-flat, E-flat, A-flat) and a 4/4 time signature. Each vocal line begins with a quarter rest, followed by a half note on G4, and then a half note on A4. The word "bid" is under the first half note, "you" under the second, and "go!" under the third. The notes are marked with a fortissimo (*ff*) dynamic and a fermata. The piano accompaniment is shown on the bottom staff, which is a grand staff (treble and bass clefs). It begins with a fortissimo (*ff*) dynamic and a fermata. The piano part features a series of eighth notes in the right hand and a series of eighth notes in the left hand, creating a rhythmic accompaniment. The piano part also includes a series of eighth notes in the right hand and a series of eighth notes in the left hand, creating a rhythmic accompaniment. The piano part includes a series of eighth notes in the right hand and a series of eighth notes in the left hand, creating a rhythmic accompaniment.

bid you go!

bid you go!

bid you go!

bid you go!

bid you go!

bid you go!

bid you go!

bid you go!

Melodrama and Refrain.
GRISELDA, MOPSA, and SIEGMUND.

N^o. 15.Mod^{to}.

The musical score for N. 15 is written for piano and flute. It consists of five systems of music. The first system begins with a piano (*p*) dynamic marking. The tempo is marked *Mod^{to}*. The key signature has one flat (B-flat). The piano part features a series of chords and moving lines in both hands, while the flute part enters with a melodic line. The second system continues the piano accompaniment and the flute melody. The third system shows the piano part with more complex rhythmic patterns and the flute part with sustained notes. The fourth system features a change in the piano part's texture and the flute part's melody. The fifth system concludes the piece with a *Fl.* (flute) marking and a *tranquillo* tempo indication. The piano part ends with a final chord, and the flute part has a final melodic flourish.

Ob. Cla.

Fl. Horn.

Marziale maestoso.
Ob. pp

GRIS.
It is done, O rap-ture We suc-ceed at last and

MOP.
It is done, O rap-ture We suc-ceed at last and

SIEG.

great shall be our re - ward - Glo - ry waits for us and

great shall be our re - ward Glo - ry waits for us and

we shall win both name and fame His hair and his band re - stored. _____

we shall win both name and fame His hair and his band re - stored. _____

hair and band re - stored. _____

"Song of the Free Lance": "I am a salaried warrior."

SIEGMUND AND MERCENARIES.

Nº 16.

Marcia spiritoso.



am a sal-ar-ied war - ri-or And I do not care for fame, — For

p

I'm a reg-u-lar bus' - ness man And the cash is all I claim, — O

glo - ry may be all right e-nough, But it pays no bills, you see, So

when a vic-tor-y grand I win, My terms are C. O. D. —

We

love the flag, the clash of steel, We glo-ry in the fight, — But

first of all we must be sure, The cash will be all right. — We're

bold, for gold, We're he - roes. For -
so bold, for gold, Ha!

e - ver de - light - ing in fight - ing it is my trade, A

pp molto leggiero

ter - ri - ble fel - low in bat - tle if I am paid Who -

e'er his e - ne - my would worst, — should al - ways

set - tle with me, set - tle with me first. For -

For -

e - ver de - light - ing in fight - ing, it is our trade, ————— We're
 e - ver de - light - ing in fight - ing, it is our trade, ————— We're

ter - ri - ble fel - lows in bat - tle if we are paid, ————— Who -
 ter - ri - ble fel - lows in bat - tle if we are paid, ————— Who -

e'er his e - ne - my would worst, ————— Should al - ways
 e'er his e - ne - my would worst, ————— Should al - ways

set-tle with us, set-tle with us, first. Some

set-tle with us, set-tle with us, first.

sol-diers fight for a mon-u-ment with a sta-tue or a bust, But

p

I'm a reg-u-lar bus'-ness man, And my mot-to is—no trust. Some

he-ros sigh for im-mor-tal fame, And with lau-rels they are crowned, But

what's the use of a lau - rel wreath, When you are un - der ground?

The

pride and pomp of glo - rious war, Just makes our spi - rits bound But

We're still we like to feel se - cure, When pay day comes a - round.

rash, for cash, for cash. For -
 We're rash, for cash, cash.
 e-ver de-light-ing in fight-ing it is my trade, A
 ter-ri-ble fel-low in bat-tle if I am paid, Who -
 e'er his e-ne-my would worst, Should al-ways

set - tle with me, set - tle with me first, For -

For -

ev - er de - light - ing in fight - ing, it is our trade, We're

ev - er de - light - ing in fight - ing, it is our trade, We're

ter - ri - ble fel - lows in bat - tle when we are paid, Who -

ter - ri - ble fel - lows in bat - tle when we are paid, Who -

e'er his en - e - my would worst — should al - ways
 e'er his en - e - my would worst — should al - ways

The first system consists of three staves. The top two are vocal staves in treble clef with a key signature of two sharps (D major). The bottom staff is a piano accompaniment in bass clef. The lyrics are "e'er his en - e - my would worst — should al - ways". The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

set - tle with us, set - tle with us first. —
 set - tle with us, set - tle with us first. —

The second system continues the musical piece with the same three-staff format. The lyrics are "set - tle with us, set - tle with us first. —". The piano accompaniment continues with similar rhythmic patterns, including some chords and rests in the right hand.

Trio: "Conundrums."
SIEGMUND, THE KING, THE DUKE.

Nº 17.

Molto mod^{to}.

pp

pp

ff

p

SIEG.

A
What
You

friend of mine just loves a joke. His jokes are nev - er stale. One
 is it stands up - on one leg Down in the swamp-y bog; It's
 talk a-bout your rid - dles, say Here's one you must not miss: A

p

day he asked me why it is a dog - gie wags his tail. I
 cov - ered all with feath - ers and it barks just like a dog? The
 lad - y asked the oth - er day: "Say what shape is a kiss?" Of

ad lib.

gave it up and the he says: "You fool - ish! don't you see: "The
 an - swer is if a tin can To that dog's tail is tied; It
 course I had to give it up. She an - swered right a way "A

pp

colla voce

ad lib. *laugh*

dif - ference be - tween them is They both can't climb a tree." Ha.....
 is like death, be - cause it's bound To oc - currence yet be-side. Ha.....
 kiss? Why, it's e - lipt - i - cal." Now, that's a good one; hey? Ha.....

colla voce *f*

THE DUKE. *THE KING.*

Ex - - cuse me. Will you please ex - plain? You
 Ex - - cuse me. Let me un - der - stand. Is
 We must not let this man es - cape. I

THE DUKE.
Moderato.

give me cob - webs in my brain. Were a - ny of your
this dog of a dif - frent brand? On which leg does it
like a kiss in an - y shape. Un - less it's "square," it

The musical score for 'THE DUKE' is in 2/4 time, marked 'Moderato'. It features a vocal line and a piano accompaniment. The vocal line begins with a treble clef and a key signature of one sharp (F#). The piano accompaniment starts with a grand staff (treble and bass clefs) and a key signature of one sharp. The lyrics are written below the vocal line.

SIEG.

THE KING.

folks in - sane? It sound - ed good to me. The
al - ways stand? It sound - ed good to me. You
means a scrape. It sound - ed right to me. Who

The musical score for 'SIEG.' and 'THE KING.' is in 2/4 time. It features a vocal line and a piano accompaniment. The vocal line begins with a bass clef and a key signature of one sharp (F#). The piano accompaniment starts with a grand staff (treble and bass clefs) and a key signature of one sharp. The lyrics are written below the vocal line.

THE DUKE.

dog? What kind of dog was he? A - bout how high up
say its bark is like a tree. What col - or might the
did the kiss - ing an - y how? You mean the girl's shape.

The musical score for 'THE DUKE' is in 2/4 time. It features a vocal line and a piano accompaniment. The vocal line begins with a treble clef and a key signature of one sharp (F#). The piano accompaniment starts with a grand staff (treble and bass clefs) and a key signature of one sharp. The lyrics are written below the vocal line. The piano part includes a 'pp' (pianissimo) marking.

pp

Ha ha ha ha! Ho ho ho ho! Oh I I I
 Ha ha ha ha! Ho ho ho ho! Oh I I I
 Ha ha ha ha! Ho ho ho ho! Oh I I I

was the tree. Ha ha ha ha! Ho ho ho ho! Oh
 feath - er be? Ha ha ha ha! Ho ho ho ho! I
 Don't you know? Ha ha ha ha! Ho ho ho ho! I

pp

yes I think I see I see I see
 just be-gin to see to see to see
 just be-gin to see to see to see

yes I think I see I see I see
 just be-gin to see to see to see
 just be-gin to see to see to see

yes I think I see I see I see
 just be-gin to see to see to see
 just be-gin to see to see to see

pp

see ————— you see ————— We
 see ————— you see ————— We
 see ————— you see ————— We

you see you see you see We
 you see you see you see We
 you see you see you see We

you see you see you see We
 you see you see you see We
 you see you see you see We

all three see Oh wake and call me ear - ly moth - er
 all three see
 all three see

all three see wake and call me ear - ly moth - er
 all three see
 all three see

all three see Oh!
 all three see
 all three see

con moto.
pp

dear Oh! wake and call me

dear Oh! wake and call me

wake and call me ear - ly moth - er dear

ear - ly moth - er dear For

ear - ly moth - er dear For

Oh wake and call me ear - ly Ma For

while the lamp holds out to burn the vil - est sin - ner may re-turn Oh!

while the lamp holds out to burn the vil - est sin - ner may re-turn Oh!

while the lamp holds out to burn the vil - est sin - ner may re-turn Oh!

Wake and call me ear-ly moth-er dear.

Wake and call m ear-ly moth-er dear.

Wake and call me ear-ly moth-er dear, moth-er dear.

ff *p*

D.S.

pp

3 *3*

3 *3* *3* *3* *3* *3*

3 *3*

Duet: "Youth's the time of fun and folly!"

YOLANDE AND FLORIAN.

Con Allegrezza.

Piano introduction in 2/4 time. The right hand features a melody with eighth-note patterns and slurs, while the left hand provides a harmonic accompaniment with chords and single notes. The piece concludes with a final chord and a fermata.

YOLANDE.

Yolande's vocal line in 2/4 time. The melody is simple and catchy, with lyrics: "Youth's the time of fun and fol - ly, So the po - ets ev - er". The piano accompaniment is in the left hand, starting with a piano (*p*) dynamic.

Florian's vocal line in 2/4 time. The melody continues the theme, with lyrics: "sing, Life is then a sea - son jol - ly, Youth you know must have it's". The piano accompaniment is in the left hand, starting with a piano (*p*) dynamic.

fling.

FLORIAN.

It's a day of love and pleas-ure, Wed-ding bells then gai - ly

chime. Gold-en hours we all must treas-ure, There-fore do not waste your

Fl.

Fa - la - la!

time. Fa - la - la!

VL.

fa - la - la, fa - la - la,

fa - la - la,

p

Then hey — O — he! — For the time of love and
Fl.

p

laugh-ter, And hey — O — he! — For the toss of gold - en

curls, It's hey — O — he! — For the kiss, the lads are

aft - er, We know — girls — will — be — girls!

Ah —

Then hey — O — hè, — For the time of love and

mf

Ah —

laugh-ter, And hey — O — hè, — For the toss of gold - en

Ah ————— We

curls, It's hey — O — he, — For the kiss the lads are

8.

know girls will be girls.

aft-er, We know girls will be girls.

ff

And man - y maids are

I know a maid - en prim and state - ly

pp

Fl. Cl.

proud in - nate - ly

Proud in - nate - ly, Proud in

Prim and state - ly, Proud in

Fl. Cl.

strings

str.

nate - ly, Mak - ing all ad -

nate - ly, Giv - ing all men glanc - es scorn - ful,

Fl. Cl.

mir - ers mourn-ful, heart-less maid-ie, Wait, just
 Fool - ish la - dy!

str.

wait! When your beau - ty leave has tak - en, And ad - mir - ers have for

sak - en, You will sud - den - ly a - wak - en, Then you'll know your great mis -

take. Fa - la - la, _____

Fa - la - la, _____

Fl. Cl. Fl.

The first system of the musical score consists of three staves. The top staff is a vocal line with a treble clef, containing the lyrics "take." and "Fa - la - la, _____". The middle staff is another vocal line with a treble clef, containing the lyrics "Fa - la - la, _____". The bottom staff is a piano accompaniment with a grand staff (treble and bass clefs), featuring a melody in the right hand and a bass line in the left hand. The piano part includes a section marked "Fl. Cl." and "Fl.".

Fa - la - la, _____

Fa - la - la, _____

Fa - la - la, _____

The second system of the musical score consists of three staves. The top staff is a vocal line with a treble clef, containing the lyrics "Fa - la - la, _____". The middle staff is another vocal line with a treble clef, containing the lyrics "Fa - la - la, _____". The bottom staff is a piano accompaniment with a grand staff (treble and bass clefs), featuring a melody in the right hand and a bass line in the left hand.

Then hey, — O — he! — For the time of love and

p

The third system of the musical score consists of three staves. The top staff is a vocal line with a treble clef, containing the lyrics "Then hey, — O — he! — For the time of love and". The middle staff is another vocal line with a treble clef, containing the lyrics "Then hey, — O — he! — For the time of love and". The bottom staff is a piano accompaniment with a grand staff (treble and bass clefs), featuring a melody in the right hand and a bass line in the left hand. The piano part includes a section marked *p*.

laugh-ter, And hey, O he! For the toss of gol - den

curls, It's hey, O he! For the kiss the lads are

aft - er, We know girls will be girls,

Then hey, — O — he! — For the time of love and

Ah!

mf

laugh-ter, And hey, — O — he! — For the toss of gol - den

Ah!

curls, It's hey, — O — he! — For the kiss the lads are

Ah!

8

aft er, We know _ girls _ will _ be _ girls, Ah! *accel.*
 Ah! Take care, *accel.*

Be-ware, Ah! Youth's a Sum-mer
 Be-ware, And _____ love while you may, I say, For youth's a Sum-mer

day, a day.
 day, a day.

Finale II.

YOLANDE, GRISELDA, FLORIAN, SIEGMUND, THE KING, THE DUKE,
PERTINAX, DAGONET AND CHORUS.

Tempo di Marcia.



YOLANDE.

Drums are beat-ing,

GRIS.

Drums are beat-ing,

FLORIAN.

Drums are beat-ing,

SIEG.

Drums are beat-ing, And

KING or PERTINAX with TENORS.

Drums are beat-ing,

DUKE and DAG. with BASSES.

call-ing to the fight a - way, Be read - y, and stead - y, And

for - ward all in brave ar - ray, The din of bat - tle Is

p

mu-sic to the sol-dier's ear, Be read - y, ver - y stead - y, For the

YOLANDE and FLORIAN.

'Tis time that pa - tri - ots should arm to save the
fa - tal hour is near.

na - tion, ——— The world is watch-ing, wait - ing

The first system of the musical score. The vocal line (treble clef) begins with a quarter rest, followed by a half note G, a quarter note A, a half note B, a quarter note C, a half note D, a quarter note E, and a half note F#. The piano accompaniment (grand staff) features a treble clef with a half note G, a quarter note A, and a half note B, followed by a half note C, a quarter note D, and a half note E. The bass clef part consists of a steady eighth-note pattern: G, A, B, C, D, E, F#, G.

for us, And our lead - ers bold are sure to make a great sen -

The second system of the musical score. The vocal line continues with a half note G, a quarter note A, a half note B, a quarter note C, a half note D, a quarter note E, and a half note F#. The piano accompaniment continues with the same treble and bass clef parts as the first system.

sa - tion, ——— They'll win us glo - ry ev - er -

The third system of the musical score. The vocal line concludes with a half note G, a quarter note A, a half note B, a quarter note C, a half note D, a quarter note E, and a half note F#. The piano accompaniment continues with the same treble and bass clef parts as the previous systems.

more. *p* *dolce* On to

p On *dolce* to

p On *dolce* to

p On *dolce* to

p On *dolce* to

p On *dolce* to

vic - to - ry, For the en - e - my may well be -

vic - to - ry, For the en - e - my may well be -

vic - to - ry, For the en - e - my may well be -

vic - to - ry, For the en - e - my may well be -

vic - to - ry, For the en - e - my may well be -

vic - to - ry, For the en - e - my may well be -

ware, We cer-tain-ly will win a bat-tle

ware, We cer-tain-ly will win a bat-tle

ware, We cer-tain-ly will win a bat-tle

ware, We cer-tain-ly will win a bat-tle

ware, We cer-tain-ly will win a bat-tle

ware, We cer-tain-ly will win a bat-tle

glo-ri-ous, And o'er the crav-en foe will be vic-

glo-ri-ous, And o'er the crav-en foe will be vic-

glo-ri-ous, And o'er the crav-en foe will be vic-

glo-ri-ous, And o'er the crav-en foe will be vic-

glo-ri-ous, And o'er the crav-en foe will be vic-

glo-ri-ous, And o'er the crav-en foe will be vic-

to - ri - ous On to

to - ri - ous On to

to - ri - ous On to

to - ri - ous On to

to - ri - ous On to

to - ri - ous On to

to - ri - ous On to

vic - to - ry For our val - or makes them all de -

vic - to - ry For our val - or makes them all de -

vic - to - ry For our val - or makes them all de -

vic - to - ry For our val - or makes them all de -

vic - to - ry For our val - or makes them all de -

vic - to - ry For our val - or makes them all de -

vic - to - ry For our val - or makes them all de -

spair to the roll of the drum bold

spair to the roll of the drum bold

spair to the roll of the drum bold

spair to the roll of the drum bold

spair to the roll of the drum bold

spair to the roll of the drum bold

spair to the roll of the drum bold

spair to the roll of the drum bold

The first system of the musical score features eight vocal staves, each with a treble clef and a common time signature. The lyrics "spair to the roll of the drum bold" are written below each staff. The piano accompaniment is shown in a grand staff (treble and bass clefs) at the bottom of the system. The music is in a key with one sharp (F#) and a common time signature.

The piano accompaniment for the first system is written in a grand staff. It features a complex melody in the right hand and a supporting bass line in the left hand. The key signature has one sharp (F#) and the time signature is common time.

he - roes come all read - y to do and

he - roes come all read - y to do and

he - roes come all read - y to do and

he - roes come all read - y to do and

he - roes come all read - y to do and

he - roes come all read - y to do and

he - roes come all read - y to do and

he - roes come all read - y to do and

The second system of the musical score features eight vocal staves, each with a treble clef and a common time signature. The lyrics "he - roes come all read - y to do and" are written below each staff. The piano accompaniment is shown in a grand staff (treble and bass clefs) at the bottom of the system. The music is in a key with one sharp (F#) and a common time signature.

The piano accompaniment for the second system is written in a grand staff. It features a complex melody in the right hand and a supporting bass line in the left hand. The key signature has one sharp (F#) and the time signature is common time.

pp Allegro.

dare With a plan, rat - a-plan, Hear the drum, rat - a-plan, Tell-ing the

dare With a plan, rat - a-plan, Hear the drum, rat - a-plan, Tell-ing the

dare With a plan, rat - a-plan, Hear the drum, rat - a-plan, Tell-ing the

dare With a plan, rat - a-plan, Hear the drum, rat - a-plan, Tell-ing the

dare With a plan, rat - a-plan, Hear the drum, rat - a-plan, Tell-ing the

dare With a rat - a-plan, rat - a-plan,

dare With a rat - a-plan, rat - a-plan,

Allegro.

pp

world the he-roes come, With a plan, rat-a-plan, Hear the drum, rat-a-plan, Tell-ing the

world the he-roes come, With a plan, rat - a-plan, Hear the drum, rat - a-plan, Tell-ing the

world the he-roes come, With a plan, rat - a-plan, Hear the drum, rat-a-plan, Tell-ing the

world the he-roes come, With a plan, rat - a-plan, Hear the drum, rat-a-plan, Tell-ing the

world the he-roes come, With a plan, rat - a-plan, Hear the drum, rat-a-plan, Tell-ing the

rat-a-plan, rat-a-plan, rat-a-plan,

rat-a-plan, rat-a-plan, rat-a-plan,

ff *p*

world the he-roes come, What ev-er we may real-ly think we're

world the he-roes come, What ev-er we may real-ly think we're

world the he-roes come, What ev-er we may real-ly think we're

world the he-roes come, What ev-er we may real-ly think we're

What ev-er we may real-ly think we're

What ev-er we may real-ly think we're

not pre-pared to say Some one must do or die, I

not pre-pared to say Some one must do or die, I

not pre-pared to say Some one must do or die, I

not pre-pared to say Some one must do or die, I

not pre-pared to say Some one must do or die, I

not pre-pared to say rat-a-plan, one must do or die, I

not pre-pared to say rat-a-plan, one must do or die, I

don't think it is I, Still we can join the

don't think it is I, Still we can join the

don't think it is I, Still we can join the

don't think it is I, Still we can join the

don't think it is I, Still we can join the

don't think it is I, Still we can join the

don't think it is I, Still we can join the

Grandioso e tutta forza

cry; On to

cry; On to

cry; On to

cry; On to

cry; On to

cry; On to

cry; On to

Grandioso e tutta forza

vic - to - ry for the en - e - my may well be -

vic - to - ry the en - e - my may well be -

vic - to - ry for the en - e - my may well be -

vic - to - ry for the en - e - my may well be -

vic - to - ry for the en - e - my may well be -

vic - to - ry for the en - e - my may well be -

ware We cer - tain - ly will win a bat - tle

ware We cer - tain - ly will win a bat - tle

ware We cer - tain - ly will win a bat - tle

ware We cer - tain - ly will win a bat - tle

ware We cer - tain - ly will win a bat - tle

ware We cer - tain - ly will win a bat - tle

ware We cer - tain - ly will win a bat - tle

glo - ri - ous And o'er the cra - ven foe will be vic -

glo - ri - ous And o'er the cra - ven foe will be vic -

glo - ri - ous And o'er the cra - ven foe will be vic -

glo - ri - ous And o'er the cra - ven foe will be vic -

glo - ri - ous And o'er the cra - ven foe will be vic -

glo - ri - ous And o'er the cra - ven foe will be vic -

glo - ri - ous And o'er the cra - ven foe will be vic -

to - ri - ous On to

to - ri - ous On to

to - ri - ous On to

to - ri - ous On to

to - ri - ous On to

to - ri - ous On to

to - ri - ous On to

to - ri - ous On to

vic - to - ry for our val - or makes them all dis

vic - to - ry for our val - or makes them all dis

vic - to - ry for our val - or makes them all dis

vic - to - ry for our val - or makes them all dis

vic - to - ry for our val - or makes them all dis

vic - to - ry for our val - or makes them all dis

vic - to - ry for our val - or makes them all dis

pair To rat - tle of drum bold

pair To rat - tle of drum bold

pair To rat - tle of drum bold

pair To rat - tle of drum bold

pair To rat - tle of drum bold

pair To rat - tle of drum bold

pair To rat - tle of drum bold

he - roes come, all read - y to give them

he - roes come, all read - y to give them

he - roes come, all read - y to give them

he - roes come, all read - y to give them

he - roes come, all read - y to give them

he - roes come, all read - y to give them

he - roes come, all read - y to give them

he - roes come, all read - y to give them

bat - tle, For - ward, Lead us on to bat - tle to the fight

bat - tle, For - ward, Lead us on to bat - tle to the fight

bat - tle, For - ward, Lead us on to bat - tle to the fight

bat - tle, For - ward, Lead us on to bat - tle to the fight

bat - tle, For - ward, Lead us on to bat - tle to the fight

bat - tle, For - ward, Lead us on to bat - tle to the fight

bat - tle, For - ward, Lead us on to bat - tle to the fight

bat - tle, For - ward, Lead us on to bat - tle to the fight

First system of musical notation, measures 1-4. It features a vocal line with lyrics "A way!" and a piano accompaniment. The vocal line consists of a single note (A) followed by a rest, then a half note (A) with the lyrics "A way!". The piano accompaniment features a melody in the right hand and a bass line in the left hand, both with a half note (A) followed by a rest, then a half note (A) with the lyrics "A way!".

Second system of musical notation, measures 1-4. It features a piano accompaniment. The right hand has a melody with eighth notes and a half note, and the left hand has a bass line with eighth notes and a half note. The system ends with a double bar line.

Third system of musical notation, measures 5-8. It consists of seven empty staves (three treble clefs and four bass clefs) with a key signature of one sharp (F#).

Fourth system of musical notation, measures 5-8. It features a piano accompaniment. The right hand has a melody with eighth notes and a half note, and the left hand has a bass line with eighth notes and a half note. The system ends with a double bar line.